Prof Surjit Singh

He is a retired Theoretical Physicist. He has been watching Hindi movies since 1952, has been collecting Hindi songs, movies and magazines since 1969, and has been writing about these things since 1996. He has had a website since 1999, https://hindi-movies-songs.com/joomla/

Khurshid Anwar - Autobiographical Interview

Prof Surjit Singh

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Compiler

Professor Surjit Singh

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DEDICATION

Dedicated to the early pioneers who gave us great movies and great music that have stood the test of time

ACKNOWLEDGMENTS

This book would not have been possible with the active cooperation of. Khwaja Irfan Anwar. It is rare to find the children of famous people who are eager to share the work of their parents. From the beginning, since I have known Irfan, he has shared videos, music, photos and other material about his father, Khwaja Kurshid Anwar wholeheartedly and without any preconditions. I would like to acknowledge his help in compiling this material.

I would also like to thank my wife Harmesh, and three children, Jai, Libby, and Raja, and, special huggable thanks to Benjamin, for always being there for me.

Professor Surjit Singh

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PREFACE

I grew up in a small village called Jamalpura, near Maler Kotla in the Punjab (India). I saw my first movie when I was 6 year old, I liked everything about it. There were not too many opportunities to see more movies. But I heard quite a lot of music on the. radio, on records and also in paan shops in the Moti Bazar area of maler Kotla. I remember very clearly song from hit movies like Awara, Nagin, Chakradhari, Anarkali etc. At that time, I did not know much about. movies. I did.not know about singers, music directors, and other people associated with movie making.

All that changed when I joined my father in Ludhiana. There I started reading movie magazines like Picturpost and Filmfare. I also started seeing movies on my own. by skipping school. I became interested in the singers, music directors, actors, and also in the cinema techniques. I saw many stunt movies and I always wanted to know how those stunts, camera tricks and special effects were actually performed. I became familiar with the usual people: Lata, Asha, Kishore, Rafi among singers; Shankar Jaikishan, Chitragupt, C Ramachandra among the music directors. Of course, Dev Anand and Madhubala became my favorite actors. I fell in love with her and wanted to marry her notwithstanding our age difference!

I do not think I heard the name of the music director Khurshid Anwar at that time. Of course, the main reason is that his last move in India was in 1947 and also in those days movie magazines did not really talk about the early cinema at all. I went to Chandigarh and then to the USA for higher education. and came back to jobs in TIFR (Tata Institute of Fundamental Research) Bombay and then in the Northeastern Hill University, Shillong

My wife and I saw movies and read movie magazines like Madhuri and Filmfare. I saw an ad in Madhuri about a book called Hindi Film Geet Kosh Volume 3 (1951-1960), which promised to give the lists of all the movies, their songs and. other details. I learnt quite a lot about from that book, but, of course, since this was based of the era of the fifties the name Khurshid Anwar did not. Appear.

Later on when I started collecting cassette tapes, especially of old movies, I got introduced to him with the movie Parvana (1947). This was Khurshid Anwar's last movie. in India.

In the late 80s I came to the US. I found out from an article in India Today that Har Mandir Singh Hamaraz has been publishing a smal magazine called the Listeners' Bulletin. I ordered all the issues. I saw an article about Khrshid Anwar in the issue of. August 1985. This was an obituary and had more details about him written by. Qayyum Aziz.

In the early 90s the Internet became popular. I found a group called RMIM (rec.music.indian.misc). This was a discussion group about mainly

Hindi movies and their songs. Many people in this group were sharing information with one another. And some of them were curious about Khurshid Anwar. So I translated the above mentioned article s bulletin and posted it online. People appreciated it very much.

Later on, the people in the group started to have gatherings where they could meet face to face. In one of these meetings I met Irfan Anwar. We spoke in Panjabi and very quickly we were talking to each other as if we have known each other for a long time. We shared our memories. He shared information about his father. Soon, I set up my own website because I wanted to share my music, and images and other material from my collection.

Without soliciting, and very happily, he. gave me video cassettes of his dad's movies and also. lots of audio casters of his music. In fact, he gave me all the movies that he had and all the music he had. So I created a special web page for him, and put up all the material on my website. Over the years, he has been giving me more stuff. And all of that have been available on my website for a long time now. This is one of the most popular sections of my website. Here is the link.

https://hindi-movies-songs.com/joomla/index.php/khurshid-anwar

When I retired in 2014, I started to write books. I also started to edit and publish books by using the print on demand method. At that time, Irfan and I floated the idea of compiling a book on his dad. We had already collected quite a lot of material. I started compiling the book. However, there was one hitch. We had a 15 part interview. with Khurshid Anwar published in an Urdu newspaper of Lahore, in which. he had described his autobiography. No book on him would be complete without this. Also the book was proposed to be in English. We tried to get this book translated into English. After a lot of time and many missteps, we have finally managed to do it.

This book is built around that autobiography, where readers can actually hear him talk, so to speak, about his experiences growing up and about the film industry in India and Pakistan. Part from the translation, we have also included other relevant material.

I had great fun in compiling this material. I hope that you will enjoy reading it too.

INTRODUCTION

Like most people I fell in love with the movies at a young age. I always wondered what influenced Hindi movies and what came before them. I did not know.

In the late 70s, I began teaching in Shillong, Professor A L Basham (who wrote the best-selling book, The Wonder That Was India) visited the city and gave an interesting public presentation on the continuity of the Indian mass entertainment from the ancient times to the present. He argued convincingly that Indians have been watching stage plays and the like involving talking, singing and dancing for such a long time that it was in our blood. He predicted that songs and dances would never disappear from Indian films.

This was in 1977, and despite some efforts made to the contrary, there is no sign that songs and dances are going away!

For those who are not familiar, what follows is a brief description of the development of the Indian visual mass entertainment (mainly theater and cinema) from the ancient times to the present.

Theater before the Modern Era

The earliest extant writing on Indian theater is Bharata's Natyashastra. He talks about the dramatic theory, the construction of the stage, the conduct of the actors, the arousing of the emotions in the audience, and various kinds of music and dance.

Drama, music, and dance kept on being mentioned in later writings, e.g. the epics the Ramayana and the Mahabharata and the mythological Puranas. In the Ramayana we find the terms Nataka, Nat, and Nartak. The epic Mahabharata has, in addition, Gayak and Sutradhara.

Later works talk about other theatrical necessities such as costumes, make-up, cranes, aerial vehicles, models of chariots and elephants, stage decorations of various kinds, and, sometimes living creatures like monkeys and birds, but also people dressed as such.

These dramas usually began and ended with music. The actors routinely expressed their emotions in song and dance. For example, we might find two maids singing before a king, the heroine might sing and act to please her lover. The dances were usually inserted at suitable intervals to keep the audience on their toes. In talking about the dance, Bharata mentions the positions of various parts of the body, their movements, and facial expressions in detail.

The dramas were divided into five to ten acts and consequently were very long, often running four to five hours. The leading player was usually required to be present in each act. Generally each act depicted at most a day

but years might pass between the acts. This was usually announced with a short speech or a song. Also, scenes of an act could take place in different places, even as far apart as the Heaven and the Earth!

The classical Sanskrit theater gradually led to various local folk theaters in different parts of India during the middle ages. The stories about the Gods and the kings finally gave way to stories about local personalities such as the saints.

Modern Era

The modern era started when the locals saw the British plays. It started slowly with the college students doing Shakespeare and then Hindi and Urdu playwrights adapting Shakespeare. Early modern theater developed in Bengal, Madras (Tamil, Telugu, and Kannada languages) and Maharashtra (Hindi. Urdu, Marathi, and Gujarati languages) and to some extent in the Panjab.

The most relevant from our point of view was the Parsi Theater (mainly from 1850s to 1930s). The Parsis are a community of Persian Zoroastrians who emigrated from Persia about a thousand years ago when Islam overran Iran. Many Parsis were involved in ship-building and were very rich. They started theater companies that employed hundreds of workers and staged plays, mainly in Hindi and Urdu languages, in permanent buildings and as touring parties. The Munshis and Pandits (playwrights in Urdu and Hindi, respectively) adapted Shakespeare and reworked old mythological stories. Later they started writing and staging original social dramas.

Music used in the stage plays involved both Indian and Western instruments, tunes were generally styled from the Indian singing forms, such as the Ghazal, the Qawwali and the Nautanki. By this time (1905) gramophone had come to India and many songs and instrumental pieces from the plays were issued on records.

We end this section with a quotation. This is a part of the song lyrics used by some drunks in the play Silver King (by Agha Hashr Kashmiri adapted from the original English version)

> **kyon chhipaayee laa de bhaee Khaalis whiskey**
> **rang ho jis men Miss kee**
> **aur lazzat ho jis men Kiss kee**

which loosely translates as

> **O brother, bring it, why have you hidden pure whiskey**
> **which has the color of a Miss**

and which has the bliss of a kiss

Outline of the Cinema of the Sub-Continent

The Silents

Soon after its invention, the silent cinema showed up in India (July 1896) and local amateurs started shooting shorts and showing them. Once again, the early silents were made on the topics of mythology, perennial love stories and fantasy. Socials and comedies followed suit. Shooting was at first done in bungalows but soon proper studios emerged. The stories, the actors (including the males playing the female roles), and the dancing girls were borrowed from the stage; in fact the earliest silent movies were just stage plays shot into a movie with the camera in a fixed location. In order to compete with the movies from the US and the UK, outdoor shooting, artificial lighting, special effects, sword fighting, and stunts were introduced. The inter-titles were often in multiple languages.

The movies were either shown in the theaters converted to cinema halls or outdoors in makeshift tents by the traveling companies. The musicians on the side of or behind the stage usually provided accompaniment. To give added benefit, live dances were sometimes performed by the well-known dancing girls. In some places like the villages where the audience could not read, hired persons in the hall or near the stage used to shout the inter-titles! One of the complaints about the silent movies was that people could watch stage plays up to 6 hours by spending 2 annas whereas they had to spend 3 annas for a movie running for about an hour only.

The silent era lasted from 1912 to 1934. The major movie making companies in Bombay were Dwarka Das Sampat's Kohinoor, Ardeshir Irani's Imperial, Bhogi Lal Dave and Nanubhai Desai's Sharda, and Chandulal Shah's Ranjit. All of them later continued into making talkies.

The Talkies (before 1947)

In the early days of the talkies (30s-40s) singing stars such as Saigal, Pankaj Mullick, K C Dey, Khursheed, Kanan, Uma Shashi, Shanta Apte, Kajjan, Bibbo, Surendra, Ashok Kumar, Devika Rani, and Leela Chitnis were popular. But after the invention of the playback singing in 1935, the two jobs, singing and acting slowly parted ways. [It may be mentioned in passing that Ishrat Sultana, also known as Bibbo, was the first female music director of Hindi films (Adal-e-Jehangir, 1934), contrary to popular belief.]

In the 40s movies with the acting-singing stars continued being made. A few more like Suraiya and Noor Jehan were added to the mix. But the main event was the emergence of the playback singers, Muhammad Rafi,

Mukesh, Talat Mehmood, Kishore Kumar, and Manna Dey on the one hand, and Lata Mangeshkar, Asha Bhosle, Shamshad Begum, Geeta Dutt, Meena Kapoor, Rajkumari and Ameerbai Karnataki on the other.

In this decade (40s) the movie themes diversified further to include crime, suspense, spying, and stunt. New stars such as Dilip Kumar, Dev Anand, Raj Kapoor and Prem Nath made their debuts. Among the females, Madhubala, Nalini Jaywant, Nargis, Geeta Bali, Nutan, Rehana, Meena Shorey, Swarnlata, and Mumtaz Shanti emerged. In the stunt genre, Fearless Nadia ruled the roost. The lyrics continued to be usually plain, sometimes even 'naughty'.

Popular music directors of the 30s were Vasant Desai, Saraswati Devi, Anil Biswas, G R Tembe, Ustad Jhande Khan. much of the early music was based on. the music in Parsi theater. It mainly involved very few instruments like harmonium, Sarangi and Tabla. It was also mostly based on classical classical music and also soft music, popular at that time. on radio and on records.

All of a sudden, a movie called Khazanchi came from the Punjab in 1941. Its music was completely different. It did not fit the pattern of classical music. It was also not like ghzala and geets popular soft music of that time. It had Punjabi rhythms, Punjabi tunes and. a famous radio singer from the Punjab called Shamshad Begum. The movie ran to full houses all over India. The songs were very popular everywhere. Even my grandmother knew many of the songs, even though she did not see too many movies. She used to hum, Sawan Ke Nazare Hain!

After that, there came a large number of Punjabi music directors to give music in Hindi movies.

One of them was Kurshid Anwar. He did use Punjabi tunes and Punjabi style of music, but carefully mixed it with the classical Indian music based on ragas and classical talas. He carved out a special place for himself. Sadly, partition of India happened in 1947 and he was one of those who decided to go to Pakistan. India's loss was Pakistan's gain. He was very much appreciated there and won many awards.

We will now begin his story in his own words.

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KHURSHID ANWAR - AUTOBIOGRAPHICAL INTERVIEW

Published in Daily Imroze, Lahore

July - September 1983

Interviewer Asghar Ali Kausar

PART 1

Khawaja Khurshid Anwar is a Muslim musician from the Subcontinent. He understands the subtleties and nuances of music and masters every aspect of it. However, he is famous primarily as a film music composer. He has achieved a prominent position in every field of life. He earned an MA in Philosophy from the Government College, Lahore, standing first at Punjab University. Then, he passed the ICS examination in a top position, but even before that, he had turned his attention to establishing his position as a young poet.

At that time, he was a student at Government College Lahore. Nazar Muhammad (N.M.), Rashid, and Faiz Ahmed Faiz were his seniors by two and one year, respectively. This was in 1931-1932. At that time, Faiz had not started writing poetry yet. In a special meeting, Khawaja Khurshid Anwar lifted this veil from the face of bygone days. At that time, he appeared frail and weak. He said he wanted to write a book on music, but he did not have enough stamina now. 'I have tried a lot for someone to assist me so I can transfer these treasures of music from my mind to paper so that a definitive book on music and the services and achievements of Muslims for music could come into existence, but so far, no such possibility is visible. If I take this treasure with me [to the grave], I will greatly regret it. It would be better if Rashid Malik and Ali Abbas Jalalpuri could assist me in accomplishing this great work.' But this does not seem to be happening because one of them, I think, is in Joharabad Sugar Mill, and the other is in Karachi. How will they come here and assist me in this work?"

Q: "Why did you stop writing poetry?"

"My entire focus became concentrated on music. In those days, my father, Barrister Khawaja Feroze Ud Din, used to host musical gatherings at our home. He had a great passion for music. He appeared frail and weak. He said he wanted to write a book on music, but he did not have enough stamina now. 'I have tried a lot that someone would assist me, so I can transfer these treasures of music from my mind to paper, so that a definitive book on music and the services and achievements of Muslims for music could come into existence, but so far, no such possibility is visible. If I take this treasure with me [to the grave], I will greatly regret it. It would be better if Rashid Malik and Ali Abbas Jalalpuri could assist me in accomplishing this great work.' But this stage does not seem to be resolving because one of them, I think, is in Joharabad Sugar Mill, and the other is in Karachi. How will they come here, and how will they assist me in this work?"

Q: "Why did you stop writing poetry?"

"In fact, my entire focus became concentrated on music. In those days, my father, Barrister Khawaja Feroz Din, used to host musical gatherings at our home. He had a great passion for music. Me too got this taste [for music] from these gatherings. In 1928, when I was in the ninth or tenth grade, I wrote a ghazal in the style of Hafeez Jalandhari, which was published in Nairang-e-Khayal. In those days, Imtiaz Ali Taj, Patras [Bokhari], Hafeez Jalandhari, Niaz Fatehpuri, Dr. Muhammad Din Taseer, Akhtar Sheerani, Abdul Majeed Salik, and Chiragh Hasan Hasrat, people like these used to publish in Nairang-e-Khayal. Akhtar Sheerani used to bring out his journal, Roomaan; my work was also published in it. When my Ghazal was published in Nairang-e-Khayal, Faiz had not yet started writing poetry. He started writing poetry in 1932 after coming to Government College. When emerging as a young poet, he told me one day that he had sent one of my poems to his beloved in Lyallpur (Faisalabad). At that time, I was a better poet than him, but despite all the poetry writing in that era, no literary personality was our hero. Maulana Muhammad Ali Jauhar or Syed Ataullah Shah Bukhari were before our eyes, and they were at war against the British. Besides, people like Bhagat Singh were also heroes for young people like me. I never had direct contact with Bhagat Singh; I had barely seen him, but after his imprisonment, when the hearing of Bhagat Singh's case started in Central Jail, I used to go occasionally. To get passes for this purpose was necessary. Therefore, I couldn't go daily. "

" In 1929, at the age of 17, I was arrested on charges of bomb-making and terrorism. I spent about four or five months in jail, and then college started again.

Once, during the summer holidays, Taseer, Faiz, Sufi Tabassum, and I went for excursions to Kashmir. There, we met Mulk Raj Anand, who was a famous novelist. At that time, Faiz knew nothing about communism, nor did he express those ideas. I had done my MA in Philosophy and, after studying Hegel and Karl Marx, had become aware of the merits and demerits of communism. Therefore, communism never impressed me. But in the afternoon, when we used to stroll on the bank of the Jhelum river in Srinagar, and as we strolled, the evening would fall, in the backdrop of beautiful mountains and springs. When the twilight colours emerged, I would draw Mulk Raj Anand's attention to it; he would say that in this twilight color, he sees the blood of the Russian peasants reflected. He would end every conversation on communism, but his arguments could not convince me. Although he was a very famous English novelist, and one of

his novels, Two Leaves and a Bud, had been translated into several languages, he could not impress me despite long discussions. A significant reason for this was that I understand that communism does not believe in ultimate values; it does not have ultimate values. Therefore, I also could not become a communist. Faiz, in one of his books, mentioned bygone days, in which he says that one of my friends, Khurshid Anwar, used to come to my room in the hostel, and from there, he used to distribute literature about communism.

I am surprised how he wrote this. I used to go to his room but don't remember the rest. I can only say that communism never really impressed me, so where is the question of distributing communist literature? Anyway, perhaps Faiz, in his whimsy, mentioned it in his book Mah-o-Sal-e-Ashnai [Months and Years of Acquaintance]."

"About Faiz, I can say that when he joined M.A.O. College, Amritsar, in 1935, where he met Sahibzada Mahmood-uz-Zafar and his wife, Dr. Rasheeda Jahan. This husband and wife also used to teach there and were staunch communists. Rasheeda even passed away in a hospital in Moscow. She had cancer. Dr. Muhammad Din Taseer was the principal of this college. The foundation of the Progressive Movement was laid there. Since most of the communists became part of this movement, Rasheeda Jahan, along with other communists, influenced the thinking of Faiz. This was such an era when movements against the colonial system had begun in the entire world. Russia, in every country, was trying to help every such movement. So, people like me, who were freedom-loving, only agreed with Russia to this extent. As far as communism is concerned, absolutely not. Faiz's poems of that time show no glimpse of communism. He is fundamentally a romantic poet.

For many years, Faiz and I studied together at Government College Lahore. During those days, several cases were pending against me. In one case, I was even sentenced. I appealed and was acquitted. The remaining cases were withdrawn. This is also a long story; I will tell it some other time.

"In any case, the beginning of my friendship with Faiz happened when I went to Dharamsala to spend the summer holidays with Faiz's brother-in-law. Faiz was also there. His brother-in-law was a classmate of my father, and both lived in London together. So because of that, they were good friends. Because of this, I went to Dharamsala, and when I met Faiz, it turned into a friendship. This friendship continues to this day.

PART 2

Pakistan's unparalleled musician, Khawaja Khurshid Anwar, is a legend in cinema and resides near Peer Ghazi Road. The sacred shrine of Hazrat Peer Ghazi is situated approximately a furlong ahead of his house, towards Chowk Baba Azam. Khawaja Sahib offers his five daily prayers punctually. He offers Friday prayers at the LOS mosque. After the noon (Zuhr) prayer, he does not engage in any such work that may interfere with the timely performance of his prayers. Therefore, a day prior, we scheduled our meeting on the phone before the noon prayer.

When I arrived, he was on the veranda, and the chairs were placed in the direction from where he could also view the outside scenery. He said, 'I will discuss my film career in detail in some other meeting, but today I want to mention that 'Ghoonghat,' 'Hamraz,' and 'Chingari' were my such films, for which, besides direction and music, I also wrote the story and the screenplay.' I will tell you later of my contributions besides music in 'Intezar,' 'Zehr-e-Ishq,' and 'Jhoomer',

"You asked that I wrote the stories and screenplays of my films, so did I use to write plays before?

This is an interesting story. My father, Khwaja Ferozuddin, was fond of watching and participating in theatre during his stay in London. When he returned to Lahore, a theatrical company here was very famous. Its owner was a Parsi and a very close friend of my father. My father used to appear as an advocate in his court cases. One day, he took me to that theatre. I was a student in the sixth or seventh grade at that time. I enjoyed watching the play very much. So, I adopted this method: at night, I would place a pillow on my bed, cover it with a sheet, and go to watch the theatre myself. In those days, theatre plays finished late at night, around three or four o'clock. I would return and sleep immediately because it would be time to go to school."

Because I stayed up late at night, I used to fall asleep at my desk in class every day. Annoyed by this situation, my teacher would make me stand on the bench. But the sleep deprivation was so severe that I would fall asleep even while standing on the bench and fall. This complaint eventually reached my home, and my father told the theatre owner not to allow Khurshid Anwar to watch the theatre until he received my written note. This was a very upsetting decision for me. I thought there should be some way for me to watch the theatre every few days. Finally, I devised a plan, and by implementing it, I continued to watch the theatre for a long time.

Since my father was a barrister, he had a large library of law books. He had written his name on the blank page next to the cover at the beginning of each book. I take that page/paper out of one or another book somehow.

I would tear out that paper and write, above my father's signature, 'PLEASE ADMIT TWO.' This trick proved very effective, and I continued to watch the theatre for a long time. One day, my father looked at me and said, 'Alright, we've stopped your daily theatre visits.' I smiled and replied, 'Just look at your books; none have the flyleaf anymore.' Anyway, I want to say that my interest greatly flourished through that theatre.

Another interesting incident occurred during that time. A grandson of Pir Qamaruddin, a prominent figure from Gujrat, returned from Germany after training in this art form, which is expressed through the stage. He learned this art from a famous director, Reinhardt, and became his student. Reinhardt is considered one of the world's three greatest directors. Then, that young man also joined a UFA institution in Germany to gain mastery over screen-related matters. His name was Rafi Peer.

He returned to Lahore from Germany and, upon arriving, camped out at my brother-in-law Sheikh Muhammad Masood's house at Temple Road, Lahore. He also started writing for the radio. He would return home late at night, then sleep until late morning, and breakfast would wait until noon. Then, he would emerge from his room with a bandage on his head, take breakfast and confine himself to the same room. He remained in Sheikh Muhammad Masood's house for three years, that is, until he got married. It was there that my meetings with him would happen. Once, he remained confined to his work for three months or more. Once, I asked him, "What great feat are you accomplishing that you remain confined to your room?" He replied, "Brother, I am writing a drama. Writing is not an easy task." I told him, "Lock me in it when you leave your room today. I will complete a drama in one sitting when you return." He looked at me with surprise, but he locked me in his room while leaving. Then, at two o'clock at night, he returned and was astonished to see that I had completed the play.

As I have described, Rafi Peer himself was a great artist. He possessed every quality that old-era stage actors had. His dialogue delivery was terrific. His habits were also like those of great actors. He would not wake up before four o'clock in the afternoon. He used to write at night. He wrote some popular radio plays like Maar-e-Aateen, etc. Initially, he used to do translations. "Maya Nahi" (Illusion No More) etc. He was considered the father of radio acting. All the great radio artists, including Mohini, were his students.

However, he was very happy to see my play. He said he would produce it on the Radio and play the hero's role.

The theme of this drama was that a person was about to return from London after five years. His fiancée was waiting for him, decorating and tidying and cleaning her house.

Her friends frighten her daily, saying that a person who has lived in London for five years becomes entirely English. "How will he recognise you?" Hearing such talk, terror descends upon the girl.

After tidying and cleaning the house, she reclines in a chair and falls asleep. She dreams that her fiancé has arrived. He is indeed like an Englishman. As soon as he enters the house, he causes a strange sensation. Observing his mannerisms, the girl becomes frightened. In this apprehension, her eyes open. When her fiancé arrives, she is surprised to see nothing English about him. Nor does he have any aversion to his fiancé.

He is not even wearing English clothes. He is wearing an Achkan and a Turkish cap. The name of this drama was' Wapsi'.

It was very much liked when Rafi Peer produced it on the Radio. It gained such popularity that it was played on stations in Lucknow, Delhi, Calcutta, Bombay, and all other major All-India Radio stations. This happened long before the creation of Pakistan.

For the first time in Lahore, it was produced by Rafi Peer, but the second time, Syed Imtiaz Ali Taj also presented it. Diwan Atmanand Sharar produced it from Delhi; he also wrote the story of the film Ishara (1943) and was also a very famous novelist. Hafeez Javed produced it in Lucknow, and Z.A. Bukhari from Bombay. From every perspective, this drama achieved astonishing popularity and importance. For the first broadcast, I received 30 rupees as remuneration for it. Then, 10, 15 rupees kept coming in for a long time.

Now you can understand that even in my younger days, I greatly understood acting and the screen. Therefore, while preparing scripts for my films or giving instructions to actors, I used to pay attention even to the smallest details. I incorporated those qualities into my films, which are still considered to be their scenic beauties.

PART 3

The creation of Pakistan, due to the sacrifices of the Muslims of undivided India, is a lasting testament. The great success of Quaid-e-Azam Muhammad Ali Jinnah is the result of the long and selfless struggle of ten crores (100 million) Muslims of this region. On August 14, 1947, another country emerged on the world map. Every Muslim in their respective fields of life was anxious to bring their best capabilities.

Khawaja Khurshid Anwar was also among these Muslims, an emotional Muslim and a true Pakistani. He prepared a distinctive radio signature tune to be as prominent as possible for that day.

A signature tune is the identity of every country's radio. It is played before the start of the radio program of any country, which makes it clear without hesitation or doubt that a country's radio station is about to start its program.

The artists and musicians credited for creating this tune become immortal, and the nation respects and honours them.

Khawaja Khurshid Anwar took advantage of this unique opportunity and mobilised his abilities by composing a tune for the newly born country of Pakistan. At midnight on August 14, 1947, this tune became the inaugural sound of Radio Pakistan. Khawaja Khurshid Anwar himself acknowledged this fact in a session.

While mentioning this tune, he sighed deeply and said he didn't know if Radio Pakistan even had the record of this [tune] anymore. "I prepared this melody with great effort. It was composed considering the ideological requirements of a great Islamic country like Pakistan."

Famous musician Walter Kaufmann composed the signature tune for All India Radio, and I had the opportunity to do this work for Pakistan. For this tune, I chose the Clarinet and hired Clarinet player Mando, who is considered a great musician. Its foundation is based on the recitation of the Holy Quran, as when this tune plays, it seems as if a recitation is occurring. To maintain the Eastern character in the tune, a Rhythm was played with the clarinet. While preparing the signature tune of Indian Radio, Walter Kaufmann tried to present a combination of East and West. To achieve this goal, he highlighted the violin.

When my composed Pakistani signature tune was played on Radio

Pakistan at twelve o'clock on the night of August 14th, the people were overwhelmed with love for their dear homeland.

Then, this tune kept playing on Radio Pakistan for six or seven months.

In those times, Syed Zulfiqar Ali Bukhari, also known as Z. A. Bukhari, was the Director General of Radio Pakistan. He used to be surrounded by various Khan Sahebs and musicians. One day, a Khansahib (a great musician) told Z. A. Bukhari, "In my opinion, this tune is good, but listening to it feels like it has emerged from the womb of some Marsiya. It makes you very sad. Why not prepare another signature tune instead of this one? Khawaja Khurshid Anwar's tune should be discontinued, and a new tune should be brought in or prepared".

That Khansahib, whose love for Pakistan was such that after some time, he even left Pakistan and went to India. So he, with the consent of Z. A. Bukhari, created a new tune and replaced that tune, which was played on the night of 14th August 1947 at midnight, being the first sound of Radio Pakistan. I have asked the authorities of Radio Pakistan many times about where that historical tune went. It has never been repeated on any occasion.

Perhaps those people have lost that historical treasure or have forgotten about it. I cannot say anything. I only want that tune to be retrieved, and it should be adopted as Radio Pakistan's signature tune.

Question: Have you ever worked for the radio?

Before the establishment of Pakistan, I was at All India Radio, Delhi, for one year as the Music Incharge. In those times, all the great Khansahibs, for example, Aftab-e-Mausiqi Ustad Faiyaz Khan and Ustad Bundu Khan, etc., were very affectionate and respectful towards me.

After one year of service, those artists were greatly shocked when I resigned from Radio Station Delhi. They did not want me to leave service and go to Bombay on the invitation of film director and producer A.R. Kardar.

So, they formed a delegation that included Aftab Mausiqi Faiyaz Khali, Shankar Pandit, and Mushtri Bai of Agra. They met with the senior radio officials, Mr. Fielden and Z.A. Bukhari, and tried to pressure them to stop Khurshid Anwar and not accept his resignation. However, Fielden and Z.A. Bukhari said that A.R. Kardar invited Khurshid Anwar, and he is going on his own, as even they do not want him to leave.

Question: Have you also broadcast programs on the radio?

Answer: I have broadcast several classical music programs on AIR Lahore. Here, I will tell you about an interesting incident.

Before the program broadcast, I went to meet Barkat Ali Khan in a room inside the radio station building. He met me with great affection and offered me a cigarette. I was young and used to smoke plain cigarettes. I didn't know it had any other kind of pleasure. So, I kept smoking that cigarette. Ustad Barkat Ali Khan offered me another cigarette. I took that one also. In the meantime, a radio employee came into the room and said my program was about to start. In those days, programs were not pre-recorded; they were live. When I got up and started walking towards the studio, I felt like my feet weren't touching the ground. I tried to steady myself and realised that Barkat Ali Khan, out of courtesy, had added something pleasurable to the cigarette according to his taste. Anyway, I began my program, and I managed to perform. At that time, my father, Khwaja Ferozuddin, was listening to my program on the radio. He used to listen to my programs and knew how my singing style. That day, the situation was completely different. He realised with the first Taan that something was wrong. So, he called the relevant officer at Radio Station Lahore and said that his son's health didn't seem well today, so he shouldn't be allowed to sing any further.

But by then, I had fully recovered. It was a very good program. The Taans of Kedara created a magical atmosphere, which the musician Feroze Nizami mentioned in his article

published in the Pakistan Times some time later. He praised those Taans of Kedara. Well, let's leave the mention of the late1930s. Now, only a faint glimpse of it remains in my mind.

After the program, I went to Ustad Barkat Ali Khan. He met me with a smile and, brushing aside my complaint, said, "Brother, this is exactly what inspires Ashiq Ali Khan, Fateh Ali Khan, etc., to sing."

In those days, Barkat Ali Khan was considered the King of Thumri and Ghazal. He had excellent command over light music. Khan Sahib was the younger brother of Bade Ghulam Ali Khan.

Zameen Khaa Gai Aasmaan Kaise Kaise

PART 4

Khawaja Khurshid Anwar's name holds luminary status in music. I remember that on the passing of the Queen of Music, Roshan Ara, a gathering was organised under the aegis of the Idara-e-Saqafat-e-Pakistan at the Lahore Flatties Hotel, presided over by the Federal Minister of Culture, Mr. Niaz Muhammad Arbab. Many prominent Ustads were present to express their views at that gathering. After Ustad Salamat Ali Khan and Ustad Fateh Ali Khan had expressed their opinions about the queen of music, Khawaja Khurshid Anwar was invited to come to the microphone. The entire hall was plunged into silence. Everyone was eager to benefit from Khurshid Anwar's thoughts. This incident is sufficient evidence of his high respect being recognised in music. He doesn't belong to any family of musicians. He has reached this position purely through personal hard work and effort.

Yes, his respected father had a deep passion for music. He used to organise musical gatherings in his house located near Bazaar Hakiman. Artists such as Bhai Laal (father of Ghulam Hussain Shaggan), Khan Saheb Ashiq Ali Khan, Khan Sahib Bade Ghulam Ali Khan, Khan Saheb Tawakkal Hussain Khan, Ustad Waheed Khan and Khan Saheb Chhote Ghulam Ali Khan used to participate in these gatherings.

Khawaja Khurshid Anwar, turning the pages of the book of the past, recalled events from fifty-sixty years ago and, while expressing his thoughts in his ongoing conversation with me, said that Chhote Ghulam Ali Khan was very young then and almost of my age. He used to attend those musical gatherings held at my house regularly. Syed Shabbir Hussain, husband of Malika Pukhraj, and Syed Salamat Ullah Shah of United Auction Mart also regularly participated in these gatherings. Such gatherings also used to take place at the houses of Babu Meraj of Chuna Mandi, Syed Salamat Ullah Shah, and Syed Shabbir Hussain Shah. Those that were held at my house were attended by Syed Ahmad Shah Bukhari (Patras Bukhari), Sufi Ghulam Mustafa Tabassam, Muhammad Din Taseer, Faiz Ahmed Faiz, and Abul Asar Hafeez Jalandhari.

I also established an association to promote classical music, of which Dr. Muhammad Din Taseer was the patron. Renowned musicians and vocalists used to perform at its gatherings.

When Salamat Ali Khan and Nazakat Ali Khan, at the young age of fifteen or sixteen, were learning Thumri singing and started attending gatherings, they, through a relative and teacher, Ustad Niaz Hussain Shami,

expressed a desire to perform in Khurshid Anwar's gathering. Consequently, a gathering was arranged at the United Auction Mart, where Salamat Ali Khan and Nazakat Ali Khan came to perform. I praised them and predicted that they would one day become great musicians. My prediction proved correct. Over time, they achieved success, and today, they are considered great musicians and luminaries of the Sham Chaurasi Gharana.

Basically, they're considered a Dhrupad Gharana. In this Gharana, there weren't musicians who sang Khayal in the style of Tanras Khan, Sadarang, Haddu Hassu Khan, Ghaggay Khuda Bakhsh Khan, or Nathan Khan of the Agra Walay. Salamat Ali Khan paid special attention to this aspect and, to overcome this deficiency in his Gharana tradition, adopted a style that made him a great musician, even in Khayal singing. He did not confine himself to just rectifying this deficiency but also adopted the style of other Ustads, which he liked. He adopted it. Further, he put so much effort into it that in his singing, the qualities of many Gharanas (musical families/styles) were combined, and at this time, he is a renowned artist of our country. In the Mehfil (gathering) where Salamat Ali Khan and Nazakat Ali Khan sang, prominent artists were also present to show their appreciation. Salamat Ullah Shah himself was a very discerning person of taste, and his personality was a focal point for those interested in music.

These were the days when Allama Iqbal also often visited our home. He was married to the eldest daughter of Raees-e-Azam Khan Bahadur Dr Sheikh Ata Muhammad of Gujrat. Our residence near Bazar Hakiman was a centre for artists and art and literature connoisseurs. Maulvi Ahmed Din, author of Sarguzasht-e-Alfaz, and Allama Iqbal also used to come here. One day, Allama Iqbal told my grandfather, 'I have found a girl for your son Ferozuddin, who could prove to be his best life partner, and she is Khan Bahadur Dr. Ata Muhammad's younger daughter. Grandfather liked this proposal, and the marriage took place. On the Nikah Nama (marriage contract), Hakeem-ul-Ummat Allama Muhammad Iqbal signed as a witness. This way, the friendly relations between their families and our family transformed into deep family ties.

Due to these familial relations, Allama Iqbal's first wife was my maternal aunt, and their son, Barrister Aftab Iqbal, was my cousin (maternal aunt's son). Allama Iqbal also faced a tragedy in those days when his young daughter, Meraj Begum, passed away. Allama Iqbal was also a close friend of my father. Then, family relations were also established, so he used to show great affection towards me. When I was four or five years old, his servant Ali Bakhsh used to take me to him, and I would sit in the lap of my

aunt and uncle Allama Iqbal. So, in this manner, I was nurtured in the lap of poetry, literature, and wisdom. Now, you yourself can imagine that a person who has been raised in such an environment of culture and civilisation would be able to do any frivolous work in music? This is the very reason that in my music, the glimpse of my culture and color and aroma of that environment, which I saw from my respected father's lap to Allama Iqbal, has been a part of it.

In my childhood, I saw that Allama Iqbal loved animals. He kept a Myna bird, which was fed grains and water very regularly. In his house, there was also a gramophone of the old style with a large horn—in that era. At that time, Allama Iqbal lived in part of the Naqi Building in Anarkali. This building was probably built by the grandfather of the famous actor M. D. Kunwar (of Shahjehan fame).

Aftab Iqbal was a promising young man who, after becoming a barrister, tread the path of great lawyers. When Allama Iqbal remarried, Aftab Iqbal began to feel alienated. Even after the second marriage, both wives of Allama Iqbal continued to live with him, but Aftab Iqbal's mother, who was not highly educated, became a victim of loneliness. Consequently, one day, when she went to Gujrat to visit her parents, Khan Bahadur Ata Muhammad sent a message to Allama Iqbal saying that his daughter was not feeling mentally at ease there.

'If you agree, she could stay at her parental home for some time to comfort her heart.' Allama Iqbal expressed his agreement in this matter, and my aunt spent the rest of her life at her parental home. It was there that she passed away and was buried.

Upon returning from London, Aftab Iqbal came to me and said, ' I know that my father, Allama Iqbal, loves you very much. Discord has increased between us, but I want this matter to end. You should go to Allama Iqbal and try reconciling us.'

Respecting Aftab Iqbal's wish, I went to Allama Iqbal Sahib. Colonel Khawaja Rashid, who later became the Medical Superintendent of Mayo Hospital, was with me at that time. Allama Iqbal's face changed when I initiated reconciliation between him and Aftab Iqbal. He said, 'You do not know what kind of things Aftab Iqbal has been saying about me to Akbar Hydari from Hyderabad Deccan and some other persons. If I were to tell you, you too would not be willing to reconcile with Aftab Iqbal.' I became despondent, and my disappointment also discouraged Aftab Iqbal.

PART 5

Khawaja Khurshid Anwar's life is a beautiful album of strange and extraordinary events. Over the past seventy-two years, he has tested his abilities in various fields and made a name for himself in every field due to his hard work. In 1935, he earned a first-class MA in Philosophy and the Nanak Bakhsh Silver Medal for standing first at Punjab University. No student has earned a first-class in MA Philosophy for the past thirty years. His demeanour is still thoroughly philosophical today. Just as he did not go on to receive his MA in Philosophy degree and the Nanak Bakhsh Silver Medal, similarly, as a musician, he refrained from receiving awards for composing the best music or for the best direction of a film. About six or seven years before earning his MA in Philosophy, at about sixteen or seventeen, he had begun activities that were indicative of the restlessness of a young man.

He narrated: "In 1929-30, when the Bhagat Singh case came to court and its hearing began in Lahore Jail, I also became eager to see those freedom fighters. Because of their opposition to the British, Bhagat Singh and his companions appealed to me. They were my idols. The hearing of this case created excitement and enthusiasm throughout the country. I considered Bhagat Singh my hero since I was also fighting for the country's freedom. Bhagat Singh was not a supporter of communism anyway. He was a champion of bold action against the British. At that time, when the Simon Commission came to the subcontinent, demonstrations began against it. I joined those demonstrations at that time. When the Simon Commission reached Lahore, a large-scale demonstration was held against it at the Lahore Railway Station, in which personalities like Maulana Zafar Ali Khan were also present. I also participated in this demonstration. Kidar Nath Sehgal was also there. He had formed an association named Naujawan Bharat Sabha. He was an exciting and strange man. He was dressed in black and had vowed that until the country became independent, he would only wear black clothes.

In the Naujawan Bharat Sabha, there were two real sisters, Shyama and Mohini, who were called the Zutshi Sisters. At that time, I was about 18 years old, lively and high-spirited. Perhaps this was why the presence of these two girls made the atmosphere of the Naujawan Bharat Sabha very romantic for me. Among the youth of my age, these two girls made this entire movement extremely attractive.

The annual meeting of the Indian National Congress took place in Lahore in 1930 and was presided over by Pandit Jawaharlal Nehru. Camps

were set up for the workers who came with him; there was also a girls' camp. The girl in charge of looking after the girls' camp was around thirteen or fourteen years old. Like the other girls, she was dressed in a wide-legged pyjama. She was wearing an achkan or a Sherwani and a small cap on her head. In this attire, she looked charming and attractive.

For us, that girl was so lovely that she remained the center of attention all the time. We would keep watching her for hours. She was indeed very lovely. That girl was today's Indian Prime Minister, Mrs. Indira Gandhi.

The main topic was Bhagat Singh's trial. I saw Bhagat Singh during his trial. Before that, I had neither seen Bhagat Singh nor saw him free after that. Because during his arrest itself, his trial proceeded, and he was hanged after that. Bhagat Singh's one companion, Dutt, went on a hunger strike in jail, which lasted sixty-seventy days and eventually died. In my opinion, in those times, Bhagat Singh and others' ideology was not communism.

If they had any ideal, it was the Irish Republican Army, which was fighting against the British. Mr Parnell was the leader of the Irish Army, and the basic aim was to get rid of the British.

Bhagat Singh was my hero because he fought against the British. For this reason, I used to attend his trial hearing. To go there, I had to obtain a government pass with my photo on it. Therefore, the police knew everything, including who was particularly present during the trial hearing.

It was ten or twelve days into Bhagat Singh's trial hearing that one day, on the Oval ground of Government College, a young man came to me. He had an attaché case in his hand. First, he spoke with me about patriotism at length and congratulated me that I was doing great work with freedom-loving people and that I was a great freedom lover. He said, "How you are present during Bhagat Singh's trial hearing symbolises courage and bravery. The leaders hesitate to be present during Bhagat Singh's trial hearing, but how you openly go there is an extremely commendable thing."

" The Central Revolutionary Party of Hindustan members also admire your courage. I am also a member of the Central Party. We are organising our party across the country. Because of your commitment, we have chosen you and your other friends for Lahore. In this regard, you will have to stake your life. We will have to make bombs and use pistols. I want your training to be started soon to achieve this goal."

To convince me he was a genuine freedom-loving person, he opened his

attaché case, which was full of revolvers of different sizes. He looked at me and said, "Please choose any one revolver from these so that you can begin practice in marksmanship."

He also gave me a board for target practice. In those days, I was a member of the rowing club of Government College and used to do rowing. Therefore, I would sail far towards the forest area with my companions. There, we would tie up the boat. This act of target practice on the board was done entirely secretly. The person who met me in the college Oval and gave me these revolvers and the board told me his name was Rahim Bakhsh. He was a student pursuing an MA in economics at Government College, Lahore.

He also arranged my meeting with a few such young men who, two years later, were implicated in the Second Lahore Conspiracy Case and were given sentences ranging from life imprisonment to hanging. Rahim Bakhsh was guiding us toward freedom-loving sentiment/patriotism. At his urging, we started gathering information about explosive materials, reading literature and examining diagrams showing methods of making different shells for bombs. Then, we started collecting this material. In the meantime, one of our friends, the late Haji Rashid Ahmed, introduced us to a person named Lal Muhammad. He informed us that Lal Muhammad was an expert in lathe work. Therefore, we included him also in our party. Upon joining the party, he started making shells for bombs. One day, Rahim Bakhsh told us that the shells for bombs that Lal Muhammad Khan had prepared were approved by the Central Party. Rahim Bakhsh said that now the future program was to secure funds. For this purpose, two banks would be looted, and after preparing a large number of bombs, police stations throughout Punjab would be made their target.

This was a frightening and sensational program, and there was a possibility of widespread terrorism from it. We were fully prepared for this. In the meantime, I received a message.

PART 6

Rahim Bakhsh's next plan was to loot a couple of banks to obtain funds for making bombs and then attack the police stations throughout Punjab. My companions and I were preparing comprehensively to achieve this objective. In the meantime, I received a message that a member of the Central Revolutionary Party had come to Lahore from Ambala and wanted to meet me at the Serai (inn) near Delhi Darwaza (Delhi Gate).

As soon as I received this message, I was ready to meet this freedom-loving person near Delhi Darwaza. I met him in the Serai. In the initial few moments of the meeting, he also appreciated my sentiment of patriotism. He greatly praised my courage and bravery, giving accolades and appreciation for my zeal and commitment. Afterwards, he took out a box and opened it mysteriously and cautiously. I saw that the box was full of weapons. There were many kinds of dangerous weapons in it. Looking towards me, that person said, "Have you seen these weapons? I have brought these to distribute among you people. You and your comrades come at any time and take this material." After some time, he took leave and left the Serai near Delhi Darwaza.

At that time, I was alone, and none of my companions had met this person, nor was there any indication that anyone knew about this meeting. But I was surprised when Rahim Bakhsh met me that evening and said you had made a mistake by meeting this person. Why did you go to meet him for no reason? He has given the order and called you to the serai for no reason when he is not even a leader of the Central Party; he is a police informer. Don't worry, it's nothing; we will deal with him."Rahim Bakhsh said these things zealously and fervently as if he truly understood this. Then he instructed me that I should not meet anyone else in the future, nor should I come into such kinds of entanglements. Rahim Bakhsh, after saying these things, left. He did not tell me anything about his program. The next day I saw that..in the market, a supplement of a newspaper was circulating, from which I and my companions learned that in the Serai outside Delhi Darwaza, a terrorist/extremist young man had been shot and killed. This created Rahim Bakhsh's awe or fear/impression upon me that whatever he had said, he had proven true. And indeed, he had disposed of that young terrorist/extremist. Anyhow, this incident had no impact on our program. But now the circumstances took another turn. We had included Lal Muhammad Hussain in our party to make shells for bombs, and according to Rahim Bakhsh, the bomb shells he made were liked very much by the members of the Central Party. One day, Lal Muhammad was

arrested for a minor theft. As soon as he was arrested, the thought came to my mind that Lal Muhammad did not have any particular interest in our freedom movement, nor did he have any deep attachment to us. Therefore, this possibility exists that when the police twist his arm (pressure him), he will reveal everything about our freedom movement and confess to the police that he had joined our party to make bombshells. And would disclose the names of the members of our party. Consequently, it happened precisely as I suspected. So when the police twisted /interrogated Lal Muhammad, then he said, "What are you going after me for a petty theft case? I will tell you the details of a big conspiracy." The police officer investigating Lal Muhammad's theft case became alert upon hearing this. It was as if he had suddenly seen a dream and started thinking about rewards and honours. Therefore, he paid full attention to Lal Muhammad's words and started preparing for raids after discovering the whole matter in detail. We did not have any solid information regarding whether Lal Muhammad had told anything about the party's activities. Still, we became convinced at that time that Lal Muhammad had given some information to the police when the police suddenly raided and arrested us. But before being arrested, when I came to know that Lal Muhammad had been arrested, I took all the weapons and materials, which included bomb shells, pistols, and explosive materials, to the office of those young men with whom Rahim Bakhsh had arranged my meeting. Among them was also a young Sikh man. So, when these persons were caught and implicated in the Second Lahore Conspiracy Case, all this material of ours was recovered from their place and presented in their case. I think as soon as Lal Muhammad gave the police the information of what we were doing, the police arrested us.

Based on the information provided by Lal Muhammad, the police officer raided, arrested us, and recovered the weapons; as soon as he received information from Lal Muhammad, he acted in haste. He was expecting to receive rewards and honours. He was sure of getting promoted because, from his perspective, he had unearthed a big conspiracy case all by himself. But to this poor fellow’s disappointment, he had to face reprimand instead of receiving rewards and honours. The IG Police was expecting benefits and rewards from our case, like the rewards given in the case of the Second Lahore Conspiracy. But the foolish lower-ranked police officer ruined their entire scheme, which dampened his hopes. And instead of giving him rewards, the government showed displeasure with him.

PART 7

During one meeting, extending his chain of recollections spread over several sittings, he said that when Bhagat Singh's trial was decided, rewards and honours were distributed among all the police officers associated with the case. They were awarded promotions and jagirs (land grants). This encouraged and inspired other police officers to perform such feats, enabling them to get promotions and rewards for good work. Consequently, every police officer started thinking/planning to discover or unearth some conspiracy that resulted in arrest and convictions and getting promotions, rewards and honours like Khan Bahadur, Rai Bahadur, etc. This started a fierce competition among the police officers to devise a strategy that either real conspiracies should be found somewhere, or else they would create conspiracies themselves.

Khawaja Khurshid Anwar, who is only a musician for the new generation of Pakistan,

has seen life's interesting ups and downs. On 17/18, when a young man hardly had hair on his face, how dynamic and youthful was a young man who got arrested in the Second Lahore Conspiracy and Bomb making Case, aka Picric Acid Case, after the arrest of Bhagat Singh in the Second? How dynamic and stormy was the youth of Khurshid Anwar, constructive, not destructive? But now, at 71, the events of his past years have affected him, and he looks frail. Khawaja Sahib appears dejected and weak, and it is felt that the storm, which had the power to shatter mountains into pieces, has subsided. Nevertheless, at this age, too, his memory is perfectly young. When he turns the pages of the book of memories and dusts off the grime, the faces and names of those personalities emerge clearly before the eyes that are in the past, during the last century, buried in hearts. While narrating these events, he doesn't have to glance at notes for reference. He keeps expressing his thoughts.

To obtain heavy rewards and promotions, some police officers adopted the method of 'undercover' infiltrating the Naujawan Bharat Sabha and other associations and meeting with people affiliated with them. Initially, they would organise them and make them terrorists. Then, once they were satisfied with the results, they would conduct raids and arrest them to get the praise of their seniors.

In the meantime, our plan was finalised: to commit a robbery in a bank in Gujrat. For this purpose, the young men who volunteered included a

Sikh member of the Central Party.

He was ostensibly saying things to boost our morale and give us courage. In his hand, he had something in which a bomb was kept. Whenever we tried to look at it or tried to see it closely, he would say that he would not give this thing to us because it had a bomb, and it would explode in our hands. He said, "You don't need to worry about it; move forward, and when the need occurs, I will use this bomb".

However, we did not enter the building after reaching the bank despite his insistence. As a precautionary measure, I lit (or accidentally lit) the torch and tried to peek inside. I saw a policeman there. I immediately understood the entire situation and gestured to my companions to leave and return because the police were inside the bank.

When our Sikh companion saw that the situation was changing and the robbery program was almost being ruined, he immediately encouraged us, saying, "Don't worry. Move forward and complete your task. I am with you; I have the bomb. No one will come near us."

By then, we had completely understood the situation, so we did not listen to that Sikh member of the Central Party. I ignored his utterances and sent all the boys back. However, I stayed in Gujrat, where my maternal family lived, and visited them. Two or three days after this incident, Lal Muhammad's statement to the police got us arrested.

It is worth mentioning that Rahim Bakhsh's uncle was a police officer. He had his office in the Kotwali (police station) of Lahore.

The Police knew our names (me and the other group members). Therefore, Rahim Bakhsh was assigned to organise us because he was a student at Government College, where I was also studying, and we had already met there. I should also mention that he played an essential role in organising the second Lahore Conspiracy Case. Now, how did I learn about this? Please listen to the details.

The police officer who arrested us at the behest of Lal Muhammad thought that he had uncovered a major conspiracy. Therefore, he believed he would receive great praise and acclaim in his department, be showered with rewards and honours, and get promoted. Unfortunately, however, his dream was not fulfilled. Instead, things turned against him, and he ended up in trouble. He was just a junior officer, aspiring, and he probably dreamt of becoming a senior police station officer. But when he had arrested us,

Rahim Bakhsh's relative, a senior police officer, summoned him and said, "What have you done?

You have ruined all our plans by prematurely making arrests in this incident! This was a significant conspiracy case that was being prepared. We worked very hard on it, building it into a substantial case. But you arrested them on the way. In this way, this case has been ruined. Yes, all our hard work has also been wasted. We had thought of something else entirely, but your arresting these young men has changed the whole situation."

I will mention here that proving a conspiracy is a complicated task. The main reason is that this work can be completed until one or two people from within are made state witnesses (approvers).

Therefore, to make our conspiracy case successful, the police started an effort to have two or three of those arrested in connection with the looting become state witnesses.

At that time, Khawaja Muhammad Umar, a relative of ours and a high-ranking police officer, was posted in Lahore. Since he knew the true nature of this case or conspiracy, he pressured me to confess to the crime and give testimony. He also told me that two of my companions had given statements to the police, which he also gave me to read.

At that time, I thought that if I plainly refused to give a statement, the police would make someone who had already given their statements a promised pardon witness. Therefore, I told the police that I would give my statement one day before you presented our case in court.

PART 8

Khawaja Khurshid Anwar, a connoisseur of music and melody worldwide, keeps a keen eye and moves forward with unwavering determination. He possesses valuable and insightful perspectives on global issues both locally and internationally.

When he expresses his views on international situations, people familiar with the intellectual calibre of other Pakistani musicians are astonished. His eloquence is unwavering, even when discussing English and Urdu literature.

However, very few people know that when Khawaja Sahib speaks, even the most articulate orators become attentive audience members in his gatherings.

But for those in whose presence he hesitates to open up, they perceive that Khawaja Khurshid Anwar is very taciturn and self-absorbed. They find his company tedious.

He does not socialise, remaining sad and withdrawn throughout the day. He even makes those meeting him sad and bored.

Despite this perceived demeanour, the charm of his conversation is captivating to listeners. It possesses all the elements that make conversation purposeful, sweet and engaging. He meticulously preserves every incident from his life.

Khwaja Sb is not accustomed to conversing idly. However, he possesses such mastery over expression that he can articulate even the most delicate matters with the utmost skill.

Many fascinating events come to light in his discussions about his life. Still, out of consideration, this writer is holding back their publication because they include the names of some veiled women. Therefore, this writing remains confined to those events that pertain to Khawaja Khurshid Anwar's own life, and the disclosure or revelation of which does not pose any risk of exposing the past of any other personality.

He says that after being arrested in connection with the second Lahore conspiracy, he was confined in the judicial lock-up of Purani Anarkali, and the police had lost hope that I would become an approver (state witness) or agree to record my statement as an approver. At that time, among those

who had close connections with our family, there was also a senior police officer, Mirza Ataullah, with whom our elders had good relations. One day, he met me at the judicial lock-up in Purani Anarkali with great love and affection. He said, "Khwaja, let's go out for a ride. You weren't made for the lock-up. You are not accustomed to coming to this place, so naturally, you must have gotten bored sitting here. So, let's go out for a ride."

I came out of the lock-up with him. A police jeep was ready. Mirza Ataullah made me sit in it and took [me] from old Anarkali to Delhi Gate in the Kotwali police station.

There, he apologised for troubling me and said with great affection/kindness that I would have to endure more trouble. After that, they put me inside the lock-up, stood me in the corner of the closed room, and, pointing towards the police officer's office in the station opposite/front, said, "That is the main door, the one with a shade on it. It belongs to one of our very senior officers. You stand here and keep looking continuously in that direction."

After that, Mirza Ataullah went inside some other room. I stood there, overcome with curiosity, wondering what attractive thing would eventually emerge from that room with the screen (chik) that Mirza Ataullah had left me standing here to see. Anyway, I kept looking that way. Perhaps after half an hour, I noticed that the very same Rahim Bakhsh, who used to praise my courage and talk at great length against the British in support of freedom fighters, came strolling towards that room with the chik on it. How he walked suggested he was a regular visitor to these police offices. He casually lifted the screen (chick) and went inside the room, which was the office of some senior police officer. I kept watching that screen intently. During that interval, neither Mirza Ataullah nor anyone else came to me, and neither did anyone else enter that screened room. For about an hour, this situation remained precisely the same.

Finally, Rahim Bakhsh came out of that police officer's office. At that time, his uncle was also with him. They emerged from the room, laughing and chatting cheerfully about something, and went and sat in Meraj Din's car.

A moment after this incident, Mirza Ataullah came to me. He looked at me and said: "Son, you have seen the whole scene with your own eyes - what Rahim Bakhsh pretends to be in front of you and what he is here. Now, you must have understood what the conspiracy is. Whatever you have done so far, the complete details are with the police, as whatever you did

was done at their behest."

Actually, they planned that since one or two of us would have confessed, the police wouldn't arrest us. Here, it's noteworthy that Rahim Bakhsh had organised our party and the other party, the one involved in the second Lahore Conspiracy Case, which led to long imprisonments and hangings – Rahim Bakhsh had organised that too. The trial went on for three or four months. I was made an approver (state witness) based on evidence. Pressure was being put on me in this regard to take my statement. Soon, my case was fixed in court. The police and a magistrate came to the lock-up the day before and wanted to take my statement.

At that moment, the drama that Mirza Ataullah had shown me at the Kotwali police station was before my eyes, whose purpose was to convey that the entire case had been pinned on Khurshid Anwar, so you should become a government witness. Because if you don't become a government witness, then someone else among the boys will become one. That case is false, and the easiest way out of it is for you to become a government witness and give your statement.

The officers who had come to take my statement were confident that Khurshid Anwar would happily give it after seeing the incident involving Rahim Bakhsh. But when I said that I knew nothing about this matter, everyone's faces turned pale.

On this occasion, my father came to me, and looking at me, he said, "If you don't give the statement, I will shoot myself." Hearing these words from my father, what must have passed through my heart! He was a great nationalist and very popular among Hindus. And when he said, "If you don't give the statement inside, I will shoot myself," the officers must have become thoroughly convinced that I would bow down to save my own life and give the statement. But when I answered my father's words with No, everyone was stunned. I said, "I will not participate in this conspiracy to become a government witness at any cost. As for the matter that you will shoot yourself, I will only say that it is your wish; go and shoot yourself."

This stance of mine dashed all the hopes of the police, and the conspiracy case could not be established. Besides, until a government witness comes forward, proving a conspiracy case is extremely difficult. However, we couldn't escape the trial because the police later filed a case against us for possessing explosive materials. When this case was presented, the entire bar room gathered in our court in Lahore, offering their assistance if needed. Earlier, in the bar room, my father had narrated the

whole incident of the previous evening and also mentioned that he had told his son, Khurshid Anwar, "If you don't give the statement as a government witness, I will shoot myself." But despite that, I am happy he did not give the statement. Because if my son had given his statement as a government witness, I would have shot myself by now.

In this case, I was sentenced to only two years; all other accused were acquitted. Meanwhile, the British government discovered that the case was being fabricated here, and the police were making it up. Therefore, when an appeal was filed by my side against the sentence, the English judge told my father, "I advise you to engage M. Saleem Bar-at-Law." He was a competent lawyer and a friend of my father. Consequently, partly due to the brilliance of his advocacy and partly because the government had already found out the truth, the sentence was overturned, and I was acquitted. In this regard, another noteworthy point is that in those days, Sir Shahabuddin and Sir Fazal Hussain were held in high esteem, and we also had deep relations with them. Both these gentlemen went to meet the Governor. They told him that it was a matter of great regret that at the very time when Muslim leaders are being implicated in terrorism cases, the reality is that Muslims are not terrorists. Therefore, all these cases should be withdrawn. Consequently, the Governor accepted their plea to withdraw the cases against the Muslims. However, the accused in the Second Lahore Conspiracy Case were convicted. The ringleader of this conspiracy was the same Rahim Bakhsh.

PART 9

Khwaja Khurshid Anwar's revolutionary life is not an era in human history of which no trace remains. Older persons than Khawaja Sahib are still alive. Such people who knew Khawaja Sahib in his youth are also alive. Therefore, instead of looking at the pages of history, papers, and documents, these people can also confirm the events and circumstances of the second quarter of the 20th century, and this confirmation can be obtained.

An elderly Ahrari poet and writer, Janabaz Mirza, whispered in a meeting that Khawaja Khurshid Anwar was an approver (state witness) in the Bhagat Singh conspiracy case. Although we asked Khawaja Sahib this question in our first meeting, and he expressed [denial] unequivocally, it looks like such persons are not reading this interview.

Janbaz Mirza Sahib, or people who share his views, perhaps do not read this lengthy article thoroughly, so some questions about the Bhagat Singh case keep emerging in their minds. Therefore, in this week's meetings, we again inquired from Khawaja Sb whether he was an approver of the Bhagat Singh case. He said, smilingly, "The events of my life that I am narrating, if any such matter remains in them that requires clarification, then it is incumbent upon me to clarify it, that I should say clearly that I saw Bhagat Singh for the first time when the hearing of the Bhagat Singh conspiracy case began in Lahore. I was not more than sixteen or seventeen years old at that time. I was present there several times during the hearing of this case. While the case hearing was ongoing, no person was permitted to meet Bhagat Singh or his companions. Before this, when Bhagat Singh was free, I had never met or spoken to him. I did not see him anywhere or involved in this case. Let alone me, not even any Muslim was counted among Bhagat Singh's companions. Bhagat Singh's companions, Dutt, etc., were Bengali. I didn't know anything about them either. I never met any accused in the Bhagat Singh case, nor did any of them know me. Therefore, the question of my being an approver in this case doesn't even arise. I have never been an approver in any other case, too. However, I continued participating in the freedom movement. Cases were also filed against me, and I was also sentenced.

Upon the arrival of the Simon Commission at the Lahore Railway Station, there was a large demonstration, and I was also present in it. Famous Congress leaders Lala Lajpat Rai, Maulana Zafar Ali Khan, Kedar Nath Sehgal, and several other prominent leaders were also present in this

demonstration. The police carried out a severe lathi charge (baton charge) to disperse the demonstrators, in which Lala Lajpat Rai was severely injured. People picked him up and took him for medical aid. He remained under treatment for a month but could not survive. Lala Lajpat Rai was very popular among Hindus and was called Sher-e-Punjab (Lion of Punjab). When he was severely injured during the lathi charge, it was rumoured that a senior police officer, Saunders, had caused his death. Sometime later, outside the old district courts, Saunders was shot. Bhagat Singh was held responsible for this incident, and it was rumoured that he had killed Saunders by shooting him. Consequently, among the charges for which Bhagat Singh was hanged, one was also that he had killed the British police officer Saunders.

There was also a Sikh in the Second Lahore Conspiracy Case who probably served a sentence of life imprisonment. Then, after going to India, he wrote a book. I have learned that in this book, he also mentioned me. At this time, I cannot recall the name of that Sikh. Abdullah Malik might have the book that Sikh wrote with him, perhaps. This is the same Sikh to whom I had delivered all the weapons and other materials at that time when I found out that the police were about to arrest us. It was Rahim Bakhsh himself who first introduced me to this Sikh. It has become clear by now that Rahim Bakhsh himself was a police informant. I also want to clarify that I was never involved in the Second Lahore Conspiracy Case, nor was I among its accused. Therefore, the question doesn't even arise of whether I might have perhaps agreed to become an approver (state witness) in this case.

The case for which I was sentenced was the Bomb Case, known as the Picric Acid Case. Rahim Bakhsh himself also prepared its entire structure. After being arrested, when I found out that Rahim Bakhsh was a police informant, I tried hard to inform my companions of this reality, but I could not succeed in this attempt. However, when I came out, they were already sentenced.

Among my other companions, there were some Hindus also. A boy named Inder Kumar was the son of a senior Hindu police officer, but he was not a police informant. He was honest and wanted to become a supporter and helper of the freedom movement against the British. I also want to mention that when the case [against us] was prepared, the government also discovered that this was not a confirmed case but was fabricated by the police. Consequently, the police officers with whom we had relations met the Governor and clarified the situation to him. They explained to him that the police had prepared this whole case; it had

nothing even remotely to do with reality. The accused, who are pretty young, are certainly zealous but not terrorists. After hearing these things, the Governor summoned the father of Inder Kumar, instructed him to send his son to Britain immediately, and told him that he should never return. He is still in London these days and is known as a doctor.

After independence, he came to India and then to Lahore. He expressed a desire to meet me at his host's place, so he called from there. In those days, I was shooting my film, Chingari. I told him that I would come after finishing the shooting of Chingari. But when I reached there, Dr. Inder Kumar/Kapoor had left. Old ICS officer Agha Hamid and Agha Bashir of Radio met him in London.

The second conspiracy case, which also included Hindus and Sikhs, was entirely fabricated by the police. No young person was involved in it, nor was there any such young person who had [planned] this conspiracy. This was indeed the handiwork of Rahim Bakhsh, who was not mentioned anywhere in the case. Here, this interesting point is worth noting that the person who became our companion in the bank dacoity in Gujarat and insisted on completing the job was, in fact, a police Head Constable. But being a Sikh, he, in his tolerance, just said that he was in the police. He told us that his Bhabi asked him to do an errand in the morning. However, he couldn't do that as he was in a harry. From this statement of the Sikh, I and my other companions came to know who he was. This was the case in which I was sentenced. I was neither involved in the Bhagat Singh case nor the second conspiracy, nor was my name anywhere in it. Therefore, if any Muslim claims that he was in jail with Bhagat Singh, he should provide some proof of this. Otherwise, I will say that he is lying. Bhagat Singh threw a bomb on the Viceroy's train and also threw a bomb in the Assembly. At that time, I was a young student.

When Khwaja Khurshid Anwar was saying these things, his face was glowing at that time, and recounting the incidents of the freedom movement was creating warmth in his blood. He presents proof of his superiority and excellence in whatever aspect of his life he mentions. Whether that aspect relates to hatred against the British and risking his life for the freedom of the homeland or whether it is the film era of his life. Without a doubt, Allah Almighty gave him a prominent position; in that respect, he was very fortunate. We were lucky to meet him for hours in the verandah of his house. During our meetings, many prominent literary personalities who are critical and respected in their field were mentioned. Among them are Abul Asar Hafeez Jalandhari, Professor Syed Ahmed Shah Patras Bukhari, Syed Zulfiqar Ali Bukhari, Sufi Ghulam Mustafa Tabassum,

Faiz Ahmed Faiz, Ismat Chughtai, Krishan Chander, Khwaja Ahmad Abbas, Saadat Hasan Manto, Abdul Majeed Salik. Near the end of our sitting, renowned film director Masud Pervez arrived. Nowadays, he drives a grey car and is trying to start a Punjabi film.

As Masud Parvez sat on the chair, he took a piece of paper from his pocket and told Khwaja Sb the name of that Hindu boy was Dr. Inder Kapoor. By that time, the memory of Khwaja Sb refreshed, and he went inside to take his medicine. Both of us also left for the Royal Park.

PART 10

"Khwaja Khurshid Anwar is such an artist who is respected among people from every walk of life. As a young freedom fighter, he gained fame in the subcontinent at seventeen and maintained it at seventy. It is a special blessing of Allah Almighty upon him that the sun of his fame is still far from eclipsed even today. Just as he lived a full artistic life, he similarly lived a full domestic life. His sons are well-educated, hold positions and are successful/established. Khwaja Sahab's younger brother, Khwaja Sultan Ahmed, is a distinguished Pakistani jurist. Another younger brother, Khwaja Asaf, has been The Pakistan Times's Chief Editor and National Press Trust's Chairman. Khwaja Sb's father, Khwaja Ferozuddin, was a Barrister and was related by marriage to Allama Iqbal (hum-zulf). Thus, he is nurtured in an environment considered a cradle of cultural refinement. Khwaja Khurshid Anwar mixes very little in his personal life. He spent more than 40 years in the film world as a renowned musician. But he rarely meets anyone formally, without much comfort/ease. His immense beloved pastime is sitting alone for hours on the verandah of his home, immersed in thoughts, when only a tiny butterfly, his granddaughter, can intervene.

If he hadn't been a musician, he would have retired as a senior civil servant holding some position in the Government of Pakistan. Perhaps he thought this way at some stage of his life, too. Otherwise, he wouldn't have passed the Indian Civil Service (ICS) examination and been called an ICS [officer]. When he took the ICS examination, the authorities scrutinised his revolutionary life. I also asked him during a long meeting, "When you were so against the British and striving to join the ranks of the country's freedom fighters, then why did you take the ICS examination, the clear purpose of which was to serve the British?" Khwaja Sahab patiently shed light on the situation and explained, saying, "Upto 1939, when World War ll started, a strange change had occurred in world politics. Hitler came to power in 1932-33 and launched the attack of his Fascism. There was a strong reaction against Hitler and Fascism all over the world. Since Fascism was the last weapon of Capitalism, Socialism and its way of thinking became popular in that era. From 1930 to 1935, when I took the MA Philosophy examination, the world's literature was largely the literature of socialism. The works of a French author, Malraux, and English writer, Christopher Caudwell, were widely discussed. Christopher Isherwood wrote the Berlin Diary that told the world what was happening to the Jews during Hitler's time. Malraux's book was translated into English as "Man's Fate". "Similarly, Christopher Caudwell's "Illusion and Reality" and "Studies in a Dying Culture" were very popular. Bertrand Russell's "Roads to Freedom",

Bernard Shaw's The Intelligent Woman's Guide to Socialism, Capitalism, Sovietism and Fascism and Gyorgy Lukacs's History and Class Consciousness were popular and discussed among the public. At that time, these books influenced the students, no matter in which part of the world they lived.

During this time, Hitler helped General Franco to crush the popular forces in Spain.

During the elections in Spain, the left-wing parties won, and their government was established. But Hitler instigated a rebellion through General Franco, who took over the power. Gradually, he became so strong that he ruled for approximately thirty years. After he came to power, a civil war lasted about five years in Spain. The intellectuals I mentioned earlier, through their books and writings, connected the thoughts of all intellectuals with the Socialists. All the governments of Europe were also against Hitler, and they supported the socialist government against General Franco so that it could remain in power and Spain could be freed from General Franco's grip.

For this purpose, an International Brigade came into being, in which intellectuals from America, Canada, France, England, and many other nations were included, who, to combat Fascism, were fighting against General Franco's government in Spain. Great world intellectuals also participated in this war and sacrificed their lives to defeat Franco. Among the intellectuals killed in this war were brilliant minds from various nations considered top artists in the literary and creative fields. Among them is also the name of Christopher Caudwell, whose book I have already mentioned. This writer not only fought against Nazism through his pen and writings, but he also ultimately sacrificed his own life on the battlefield at the age of 29. He had written such masterpieces at this age that even Bertrand Russell praised them. He was so sincere in his cause that he went to Spain and risked his life.

Some other positive results of this event emerged, and a strong, united movement against Fascism gained momentum among intellectuals worldwide so that Fascism could be eradicated. The subcontinent could not remain unaffected by this movement.

This was why the Progressive Writers' Movement started here in India. It was, in a way, part of the international movement against Fascism, and it wanted to carry forward the same process and spread the same ideology.

Although it was not formally aligned with it, it strengthened its goals and was intellectually connected with this worldwide movement. However, those joining the Progressive Writers' Movement didn't need to be all communists. At that time, the common goal of communists and non-communists was to oppose Fascism. This was the reason that in those governments which were against Fascism, politicians among the public were against Fascism. The distinction between communists and non-communists faded, and a pleasant connection was established. The result of this was that this movement gained momentum among educated people and students.

In the subcontinent, there was that class from which people, according to their passion and ability, used to appear in the ICS (Indian Civil Service) examination.

By around 1935, the situation had developed when many of those recruited from Britain and those joining the officer class from India were also proponents of socialist ideas. For example, a Deputy Commissioner who was posted in Gujarat (Punjab) would start preaching socialism to the parties involved during the hearing of a case. Similarly, there must have been many other senior officers who shared Mr. King's views and were part of the government.

Maybe this was the British government's own policy, but later, they became alarmed by the actions of these officers. Things they could overlook in England being a free country they were not prepared to tolerate in the Subcontinent, as it was their subject nation. In one respect, their position here was similar to Hitler's in some other subjugated regions of the world. However, they tolerated those forces fighting against Fascism.

The Progressive Writers' Movement was one such exemption, as the communists or freedom-lovers involved in this movement supported the government in its fight against Fascism. This was why Faiz Ahmad Faiz, Colonel Majeed Malik, Chiragh Hasan Hasrat, and several other intellectuals had accepted government employment to support the government against Hitler.

From this viewpoint, some young people who were otherwise against the British, but were cooperating with them to fight Fascism were appearing in the ICS (Indian Civil Service) examination, therefore, was not considered a major betrayal. A clear reason for this was also that Russia, a major communist government had allied with the capitalist governments (likely 'sarmayadarana'/'malik' used loosely) of America and Britain and was fighting against Hitler.

Therefore, at that time, on one side was Fascism (likely 'Fashizm' intended) and on the other side was the whole world (likely 'duniya' intended). Thus, taking any step that showed a hint of agreement with the government was not considered improper (likely 'aib' intended). Joining the ICS also came to be seen as serving the country. That's why I turned my attention towards it.

Faiz Ahmad Faiz had taken the ICS exam a full year earlier but did not achieve the required position. My English was very good.

In 1935, when my M.A. Philosophy result was declared, I stood first. For thirty years before me, no student had secured a First Division in M.A. Philosophy. My father was also aware of my ability and proficiency in English. Therefore, just as parents think about their children's future, he thought about mine and strongly expressed the desire that I should appear in the ICS examination and fulfill his wish. My father loved me dearly; his happiness was more precious to me than life itself, and passing the ICS (likely 'ICS' intended) exam was not a difficult task for me.

So, despite all my aversion (likely 'nafrat' intended) towards the British, considering the objective international political situation and my respected father's heartfelt desire, I appeared for the ICS examination and stood first in all papers. However, the British government enacted (likely 'waza kiya' intended) a new law to prevent me from joining the ICS. This law (likely starting with 'jis ka' meaning 'which') was applied that very year.

PART 11

Khwaja Khurshid Anwar was born in 1912 and has now completed 72 years. While he achieved eminence in other spheres of life and was considered a fortunate human being, Almighty Allah, the Holy and Blessed, also made him exceptionally lucky because his respected mother lived with him for over seventy years, departing from this mortal world only last year. Khwaja Khurshid Anwar served her throughout his life, ensuring no regret remains that he couldn't serve his parents wholeheartedly.

I resided near Khwaja Sahib for about ten years, near Shama Cinema on Pir Ghazi Road, Lahore. I never observed any change in his demeanour or habits. When he had more physical strength, he endeavoured to offer all his prayers in the mosque. One day, leaving home, he headed towards the mosque in his usual unhurried manner. However, he met with an accident before reaching his destination, injuring his foot. Consequently, he experienced the 'pleasure' (ironic) of pain for several months. During this time, he also noted who visited to inquire about his health and who felt his absence. Although he doesn't complain to anyone, he remains observant of everything like a revolutionary. To the extent that if anyone falls ill in his neighbourhood or near his house, he becomes aware of it and prays for their recovery after performing his prayers.

A few years ago, when the music for [the film] Mirza Jatt was being completed, there used to be regular gatherings at Khwaja Sahib's house. Near his house, a gentleman was ill. He had received an injection, which probably caused the reaction. His condition worsened so much that the person's life was endangered. Treatment was ongoing, but the hope for complete recovery was very low. The shopkeepers in the area and other residents were worried about this situation. Humans are fundamentally compassionate beings and cannot see someone in pain. Khwaja Sahib also knew this person's condition. One day, he said, 'I pray to Allah Almighty, God willing, the patient will be cured, and Allah will grant him complete health.' I consider sincere prayer as effective as any medicine because Allah Almighty can only end the troubles that befall humans. The cause of an illness is often unknown, and the reason for its departure is also not apparent. One day, I saw that a woman's hands were swollen due to hard work, and she was groaning in pain. Some well-known medicines were used to alleviate the effects of pain, but there was no relief. Finally, a Qalandar suggested dipping the hands in warm water and praying to Allah. The woman followed the instructions and was recovered fully. Similarly, it so happened that Allah accepted Khwaja Khurshid Anwar's prayer, and the

person fully recovered and is now seen doing errands in the neighbourhood.

Khwaja Sahib, while talking, often breaks the flow of one story to tell another, which is interesting and informative in its own right. While discussing his own ICS (Indian Civil Service) experience, he started talking about Professor Syed Ahmed Shah Bukhari (Patras). He said, 'When I studied at Government College Lahore, Patras was my teacher. I remember he gave me full marks, 150 out of 150, on the English paper and appreciated me with great admiration. My father had probably decided to have me join the ICS around that time. Because when a student excels in English, it is expected of him that he will be successful in the ICS examinations.'

Anyway, I was talking about my teacher, Patras Bukhari. While serving as Pakistan's Permanent Representative to the United Nations, he visited Lahore once and stayed at Syed Salamat Ullah Shah's residence. He asked Syed Salamat Ullah Shah to invite Khurshid Anwar as well. At that time, Faiz was residing near the old Radio Station building nearby. So, I was informed that a gathering had been arranged at his house. It wasn't a formal music Mehfil, but a meeting of some friends Patras Bukhari held very dearly. Besides myself and Faiz, the people present in this gathering included Sufi Ghulam Mustafa Tabassum, Abdul Majeed Salik, and Agha Bashir of the Lahore radio station. The conversation continued for a long time. There was no specific topic. Seriousness and substance were present in this gathering, but Patras Bukhari perhaps felt something was lacking due to my presence.

But he expressed his heart's desire and said that today we will also listen to the singing of Khurshid Anwar. I told Shah Sahib that if you had expressed this wish earlier, arrangements like the sarangi could have been made beforehand because singing without the proper setting/accompaniment is very difficult, as you know. I would have fulfilled your request if there were at least a Tanpura. Shah Sahib asked what the issue was with a Tanpura. I'll arrange it right now. Looking towards Agha Bashir, he said, 'Go, you are the Station Director, and the radio station isn't far. You have to cross the road in front. Bring the Tanpura.'

Agha Bashir had no choice but to bring the Tanpura. When he reached the gate of the radio station, the watchman was reluctant to recognise him for a long time. He asked what business Agha Bashir had come to the radio station at this hour, and that too to take a Tanpura. He has so many servants; they can take the Tanpura wherever needed. Why would he carry

the Tanpura himself? Anyway, Agha Bashir convinced the watchman that he was indeed Agha Bashir, the Station Director of Lahore Radio. So the watchman allowed him to enter. After some time, Agha Bashir entered the gathering, which was waiting for him, carrying the Tanpura. Although I (the narrator) wasn't in the mood to get the Tanpura then, Shah Sahib's request could not be refused. I sang for a while, and the friends enjoyed themselves. By the time this gathering ended, it was pretty late at night. Today, whenever I mention being an ICS (Indian Civil Service) officer, I remember Shah Sahib, thinking that if my English hadn't been good, perhaps it wouldn't have even occurred to my father that I could become an ICS officer."

"I went to Delhi to take the ICS (Indian Civil Service) examination.

The weather there was enjoyable, and when the weather is good, a young man with a poetic and artistic temperament naturally feels uplifted and inspired. That was my state as well. I didn't stay in any hotel or hostel during my stay in Delhi, but rather with a DSP (Deputy Superintendent of Police), Khwaja Muhammad Umar; he was our close relative. He had been allotted a large bungalow (kothi), which was captivating in its beauty and elegance, and from where captivating and beautiful natural scenes could also be viewed. Khwaja Muhammad Umar was known as the Kotwal (chief police officer) of the city. I used to take the exam in his car. He was my paternal uncle (father's cousin-sister's husband).

On the day I had my Viva Voce, I was busy preparing for it early in the morning. While strolling in the house and getting ready to go to his office, my paternal uncle kept looking at me and smiling. Finally, he said, 'Your interview won't happen today. Prepare as much as you want.' I was surprised; how could the interview be postponed? But what my uncle had said, happened. The interview couldn't occur that day because the police report about me, which had been requested from Punjab, had not arrived. Another date was set for the interview three times but to no avail. Finally, the police report came from Punjab, which was totally against me. Consequently, the interviewers and authorities, perhaps due to the report, instead of giving marks on merit, only gave forty marks in the Viva Voce interview. As I mentioned before, despite this, I got into the ICS."

PART 12

The eras of Khawaja Khurshid Anwar's academic and revolutionary life are over. Countless such events and remarkable accounts have come to light about which people didn't know much but wish to be fully informed. Among these, one point was the extent to which Khawaja Sahib was associated or involved with Bhagat Singh and whether he appeared in court as a state witness /approver against Bhagat Singh or if this was merely a rumour that had been circulating.

In a previous detailed interview, Khawaja Sahib answered all these questions with great patience and forbearance. From this, it has become clear now that he was neither a companion of Bhagat Singh nor involved in the Bhagat Singh case. And when he had no connection/role whatsoever with this case, then how could there be a possibility of him appearing as a state witness in this case? Khawaja Sahib's connection with Bhagat Singh was only to the extent that he admired the activities of this young revolutionary who was active against the British. In this respect, he mentally considered himself an admirer and follower. Regarding what has been published so far in this connection, no one from Pakistan or any other part of the world has expressed any disagreement. Therefore, we conclude this chapter here, noting that what has been stated has become a part of history.

Regarding getting first in the I.C.S. (Indian Civil Service), Khawaja Sahib has also provided all the details and has also fully clarified why, despite holding freedom-loving views against the British, he took the I.C.S. examination, which means getting employment under the British government.

Now we enter that phase of Khawaja Sahib's life, in which every person interested even slightly in the music of Pakistan, India, and the world is aware. However, before formally discussing this period from 1941 to 1983, in this segment of the narrative, we will mention certain events related to this period in a somewhat disjointed manner about film music. During this period, Khawaja Sahib earned such fame and received so many awards in India and Pakistan that no other musician in Pakistan has achieved this status. In those times, he was awarded the 1st Presidential Award for the best music/story and the best film for the film Intezar. He received the E.M.I. Silver Disc, PTV Award for films, Nigar, Graduate, Screenlight, Awards etc. The Government of Pakistan also gave him the state award, Sitar-e-Imtiaz, for his contribution to music. Currently, he is a member of the Board of Governors of the Pakistan National Council of the Arts and the Advisory Councils of Radio Pakistan and PTV.

Reference was made to the awards presented to Khwaja Khurshid Anwar by the government of Pakistan or the public in recognition of his work in the field of music. However, the fact remains that Khwaja Sahib's era of film music began around 1940. This means that he had started making significant contributions to the field of music seven years before the creation of Pakistan. His compositions had gained prominence throughout the entire subcontinent.

Music Directors Association of India held an event, 'Mortal Men Immortal Melodies', celebrating the Golden Jubilee of Indian Talkie Cinema, on 11th February 1982 in Mumbai, India. During this, commemorative plaques were presented to some of the great singers, composers and artists who had contributed to popularising film music in the last 50 years. The distinguished singer Noor Jehan and composer Khwaja Khurshid Anwar received these awards from Pakistan. Noor Jehan went to India to receive this award.

The administration of the award-giving institution did not know Khwaja Khurshid Anwar's address, so their attempt to deliver the invitation letter to him was unsuccessful. Consequently, when Noor Jehan went to Bombay (Mumbai) to receive the 'Mortal Men Immortal Melodies' plaque, Khwaja Khurshid Anwar's award was also given to her so she could deliver it to Khwaja Sahib upon her return to Pakistan. However, as fate would have it, upon reaching Pakistan, Noor Jehan completely forgot to hand over this award to Khwaja Khurshid Anwar.

Thus, until the last week of August 1983, Khwaja Sahib was unaware that India's Film Music Directors' Association had also given him an award. When our meetings with Khwaja Sahib began that week, he smiled in his characteristic manner. He said let me tell you some news today – India's Mortal Men Immortal Melodies award has also reached me.' On the maroon velvet, besides other things, right in the middle, 'Khurshid Anwar' was written in charming, golden English letters. This award reached Khwaja Sahib after approximately one and a half years.

Consequently, on August 29, 1983, he wrote a letter to the Music Directors' Association President, Bombay. In it, while thanking the Association for the honour, he stated: 'You must be surprised that I am acknowledging receipt of the award so late, but you will perhaps be no less surprised to know that this award only reached me last week. For me, this was news because until the award reached me, I was unaware that I had received this award. Madam Noor Jehan, upon her return from Bombay,

like perhaps all great artists, forgot about it. And after approximately eighteen months, she sent this award to me.'"

This week's meetings with Khwaja Sahib took place at his house and EMI Lahore's offices. These meetings included music composers G.A. Chishti, Rehman Verma, EMI's sound recordist Asif, and other artists.

Mentioning the award, Khwaja Sahib said that this is in recognition of my work in Bombay before the creation of Pakistan till 1952. During that era, the films whose music became popular include the Urdu films Ishara, Parwana, and Singhar. The songs of the Punjabi film Kurnai (1941) also became popular.

In that era, Gohar Sultan, Rajkumari, Suraiya, and Geeta Roy sang songs to my tunes which became very popular. This award is regarding those very songs. Singer Noor Jehan had no connection with these songs. Madam Noor Jehan sang to my tunes in Pakistan in films like Intezar, Koel, Ghunghat, Chingari, Humraz, Heer Ranjha, etc. Therefore, it should be remembered that the tunes based on which the Indian Music Directors' Association gave me the award did not include Madam Noor Jehan's voice.

In my first Urdu film, Ishara, J.K. Mehra (Jugal Kishore Mehra) – who later became a Muslim – suggested Gohar Sultan's name as the singer. Mr Mehra was the director of Lucknow Radio Station, and Gohar Sultan used to present programs there. That's why he suggested introducing this voice in films. Accordingly, I recorded the following song in Gohar Sultan's voice, which gained immense popularity across the entire subcontinent. D.N. Madhok wrote this song, and its lyrics were:

Shabnam kyon neer bahaye

Duniya soye aur yeh roti jaye

D.N. Madhok was the most popular lyricist of that era. He had also written songs for the film Rattan, etc. So this song of his also became immortal."

After this, the actress and singer Suraiya cast the magic of her voice on the tunes I composed in the films Parwana and Singaar, and the songs of these films became so popular that they became immortal.

D.N. Madhok also wrote the lyrics for these films' songs. One song sung by Suraiya:

Paapi Papiha re,

Pi pi na bol bairi

Pipi na bol - became very popular. In the film Parwana, a Ghazal composed by me, also gained great popularity. The opening couplet (Matla) of that Ghazal was:

Jab tum hi nahin apne, duniya hi begani hai

Ulfat jise kehte hain, ik chhoti kahani hai

During the time I was preparing the music for Parwana, a young poet, Nakhshab Jarchavi, had come to Bombay and was trying hard to become a lyricist. With the passage of time, he also made significant progress. Later, he proved to be a successful lyricist and made a name for himself as a film producer and director. He lived near mine, so he often came to meet me and recite his poetry. The famous actor and singer K.L. Saigal would also be part of these gatherings, as Saigal and I resided in different sections of the same building. In director Shaukat Hussain Rizvi's film Zeenat, Nakhshab had written a Qawwali, the lyrics of which were:

Aahein na bharin shikwe na kiye

kuchh bhi na zabaan se kaam liya

Ik pal bhi mohabbat chhup na saki

jab tera kisi ne naam liya

This Qawwali had become very popular, but to become a busy lyricist, he had to undergo a great deal of struggle, which he was undertaking.

One evening, when he came over, I was composing that Ghazal (Jab tum hi nahin apne...) set to my tune for Saigal. D.N. Madhok wrote the opening couplet (Matla), and it was very ordinary

Jab tum hi nahin apne, duniya hi begani hai

Ulfat jise kehte hain, ik chhoti kahani hai.

Hearing this Matla, Nakhshab said, 'I am a Ghazal poet. I write Ghazals

using the same meter and rhyme scheme (Zameen). You take that one (implying, use his ghazal instead of Madhok's) and let me write one in the same ('Zameen'). I will establish myself as a lyricist in the film industry.' A verse from that Ghazal was :

Parwanon ke jalne pe hansna na tamashai

Hansti hui shama bhi ik raat ki raani hai

Nakhshab was my friend, and I wanted to help him. Therefore, I included one couplet of his in that Ghazal :

Jaate huae kyun tum ko is dik ka khayal aata

Thukra ke chale jana ik reet purani hai

After some time, Nakhshab became capable enough to produce his film Nishana (1950) and assigned me to compose the music. In this way, he fulfilled his longing that his songs should be composed with my music.

In those times, the songs of the film Parwana (1947) were extremely popular. One of Madhok's songs - 'Saiyan ne ungli marori re', which was sung by Rajkumari, became very popular.

This song was pictured on actress Azurie, who delivered a stunning performance. In this song, a couple of 'Behlawe' were so beautiful that Saigal would become highly enchanted whenever they played. Director J.K. Nanda, who is no longer alive, spent three days filming this song, and Saigal remained on the set for all three days.

Another hit song from the film Parwana, which Suraiya sang,

Mere mundere na bol, ja kaga kaga ja

Similarly, another popular song of Suraiya became very popular:

Aaja balama rain andheri dar laage

Both Suraiya and Saigal appeared in the film Parwana, and the songs I composed and sang by them in this film became extremely popular.

In music, another disciple of my teacher, Ustad Tawakkal Hussain Khan, was my friend Master Sohni, who was known in Lahore as a Band

Master. He was unique in playing the Clarinet. I haven't seen anyone in Pakistan who can play the Clarinet like him. He could produce such delicate notes on the Clarinet, which could hardly be made on keyed instruments. He used to watch the first show of my film exhibited in Lahore to see what feat Khurshid Anwar had accomplished. When my movie Singhar was screened here, Master Soni went to see it. My father, Khwaja Ferozuddin, was also watching that show of the film, as he too was keenly interested in my music, to see what standard of music I had presented in the movie.

In my song:

Naya nainon mein rang

Nayi uthi umang

Jiya bole, meethi baani

I had introduced such complexities from the perspective of rhythm ('lay') that connoisseurs would be thrilled upon hearing. The flute ('murli') was prominent among the instruments. When the part of the song came, and the Flute was played, Master Sohni enjoyed it so much that he was ecstatic. And without caring about the jam-packed hall, he shouted from his seat:

'Oye Jivey Khwaja!' (Hey, Long Live Khwaja!)

In the film Parwana (1947), besides Suraiya's songs, two or three songs sung by Saigal also became very popular. Those became so immortal that Radio Ceylon plays these songs regularly in its program of old songs. Well, now those songs have become very old, and hundreds of such songs exist, which are now considered old. Nevertheless, these songs are still popular and are heard. Among them, this song became very popular:

Toot gaye hain sapne mere

Yeh do naina sawan bhadon

Barsein saanjh savere

The writer of this song was Tanvir Naqvi, while Nakhshab penned one stanza (‘antra'). During that time, D.N. Madhok lived in Lahore and wasn't available in Bombay; perhaps he did not contribute to this song. In the film Parwana, this song written by Nakhshab also became very popular:

Mohabbat mein kabhi aisi bhi haalat paayi jaati hai

Tabiyat aur ghabraati hai jab behlaayi jaati hai

In the film Nishana, a bhajan written by the lyricist Nakhshab was sung by singer Geeta Roy, who later married the film producer, director, and actor Guru Dutt and became known as Geeta Dutt. The lyrics of that bhajan were:

Kaisi murli bajai Shyam ne

Meri sudh bisraai Shyam ne

In the film Singhar, Shamshad Begum sang a very popular, sweet song. Its lyrics were:

Aayi, aayi suhaag ki raat

So, these are some of the songs the songs, keeping which in view, I have been given the ;Mortal Men Immortal Melodies?] award during the Indian [Cinema's] Golden Jubilee ('50 ki Golden Jubilee') celebrations."

PART 13

Khwaja Khurshid Anwar is not an ordinary musician who merely arranges light, simple tunes in a poetic style. He is, in fact, such an artist that in the field of music, his knowledge and skill are acknowledged by the greatest maestros (Khan Sahibs). Although Khwaja Sahib may not be formally called a 'Khan Sahib', the reality is that he possesses the stature of a Khan Sahib in his own right. He can teach music to even the most accomplished individuals, and we have seen great Khan Sahebs showing deference in his presence.

He acquired his knowledge and skills in music from Ustad Tawakkal Hussain Khan, a great master of his era and a prominent figure in classical music. He undoubtedly raised Khwaja Khurshid Anwar to the level of a Khan Sahib.

Once, at the EMI office, during a gathering that included musicians G.A. Chishti and Rehman Verma, Khwaja Sahib remarked, "Now, due to a throat operation, my voice is impaired; otherwise, I could sing, and indeed used to sing, like a great maestro (Khan Sahib). My teacher, Tawakkal Hussain Khan, was widely known from that era, as you are also aware. You can gauge the calibre of his artistry from this incident: when he passed away, Bade Ghulam Ali Khan said, 'Tawakkal Hussain Khan was someone I remained in awe of and felt humbled by throughout my life.'"

When Bade Ghulam Ali Khan uttered these words, Pakistan's distinguished classical maestro, Salamat Ali Khan, was sitting beside him. Regarding Khan Sahib Bade Ghulam Ali Khan, to introduce him would be redundant, like making fame itself more famous. However, it is pertinent to recall that owing to his stature in music, he received one of India's highest civilian awards, the 'Padma Bhushan'. Yet, even he felt the awe of Tawakkal Hussain Khan.

In London, a journalist named Ayub Aulia publishes his monthly magazine, Safeer, and is currently running a series of articles about the masters (Ustads) of classical music. To commission an article about Tawakkal Hussain Khan, he contacted Faiz Ahmed Faiz and Salamat Ali Khan, who were residing in London at the time. These gentlemen advised Mr. Ayub Aulia to contact Khwaja Khurshid Anwar in Pakistan.

Consequently, this journalist wrote a letter to Khwaja Khurshid Anwar last week requesting him to write a comprehensive and well-structured article about Tawakkal Hussain Khan. In this letter, referencing Ustad Salamat Ali Khan, he wrote that when the news of his [Tawakkal Hussain

Khan's] death reached Bade Ghulam Ali Khan, he said that "Tawakkul Hussain Khan was such a person whom I feared and felt subdued by all my life."

Khan Sahib Tawakkul Hussain Khan's son, Ustad Muneer Tawakkul, is alive and holds a special place in the world of classical music. Khawaja Khurshid Anwar, speaking about his teacher Tawakkul Hussain Khan, said that during the time he was producing his film, 'Zehr-e-Ishq', his teacher brought his son, Muneer Tawakkul, to him and said, "He doesn't learn from me with much dedication. Please pay some attention to him." However, Mir Tawakkul is not the same as he was 25 years ago; now, he is a great artist.

Khawaja Sahib speaks very little about his own singing, but addressing musician G.A. Chishti, he said that musician Feroz Nizami had heard him in Bombay and stated that, in truth, he now enjoys his singing more than Tawakkul Hussain Khan's. A gathering member asked, "Khawaja Sahib, why did Khan Sahib Tawakkul Khan face so much opposition? He replied that the main reason was that some singers who opposed certain principles would sing according to their principles. In contrast, Tawakkul Khan did not compromise on those principles. He always adhered to those principles but disliked those who outwardly opposed those principles but sang according to them. These are the same principles that Bhatkhande and others described in their books. In reality, these are not Bhatkhande's principles; the old Muslim singers used to sing in this manner. Some people connected to the world of music believe that Bhatkhande and others divided music into ten Thaats, creating its current structure. In contrast, the reality is that Muslim classical singers had established Thaats comprising various ragas long before the efforts of Bhatkhande and others. You would be surprised that even before Bhatkhande's birth, Sadiq Ali published a book named 'Sarmaya-e-Ishrat' which already had ten Thaats comprising various Raags. Therefore, it is not at all appropriate to say that Bhatkhande created the Thaats. It is a fact that the hard work of Muslim artists and musicians has contributed significantly to the stature of classical music in the subcontinent. If one tries to search only for Hindu music, then one will not find such a position for it that we could call our music a great asset. The work artists in Islamic countries have done to promote music is immortal and unforgettable. The links of our music are connected to their achievements".

"You might remember that I also found proof of this in the gatherings held at our home, in which great Khan Sahibs participated. Among these incomparable great artists were Abdul Karim Khan, Ashiq Ali Khan, Bade Ghulam Ali Khan, Tawakkul Hussain Khan, Muhammad Khan, Umeed Ali Khan, Abdul Wahid Khan, Bhai Lal, and several other great artists.

Among Hindus, Pandit Bhaskarrao was a great singer and sang very well. Great Muslim Khan Sahibs acknowledged his art and singing. He

achieved mastery from his Muslim Ustads and attained a high position. He was a Shagird of the Gharana singers. Perhaps this was why he was not very popular among Hindus; Hindus believed that Pandit Bhaskarrao ate beef, so he sang well. Hindus did not like this, but in 'Sangeet Chintamani', it was said that if eating beef could make someone a good singer, the sons of all butchers selling beef would become singers. Regarding him, Tawakkul Hussain Khan had said that Bhaskarrao sang even better than Jarnail Khan."

Musician G.A. Chishti said that some great singers demonstrated their singing skills at one gathering. But when Pandit Bhaskarrao started, he overshadowed the entire gathering. Khurshid Anwar said, "Yes, he learnt from the Gharanas of Muslim singers, learnt the forms of the Raagas, and gained mastery over the art. Some believe that Pandit Bhaskarrao sang even better than Fateh Ali Khan and Ali Bakhsh." Tawakkul Hussain Khan once mentioned that regarding Pandit Bhaskarrao, Atiya Fyzee told the Maharaja of Baroda, "The Khan Sahibs possess the knowledge of music. One should learn from them and teach music to the people, and a school should be opened for this purpose."

"When I was at the Delhi Radio Station, I invited Tawakkul Hussain Khan there so that the singers, Khan Sahibs, and other artists could hear my teacher. In the first program, Ustad Bundu Khan played Sarangi with him. During the program, when Bundu Khan heard Tawakkul Khan, he came outside with him and asked, 'Mian, aren't you the son of Maula Bakhsh?' Tawakkul Khan replied, 'Yes, I am his son.' Bundu Khan said, 'I guessed from your singing itself that you are Maula Bakhsh's son.'"

"When music gatherings were held at our home, Chhote Ghulam Ali Khan and the tabla player Manzoor were quite young. Musician Manzoor's father, Fazal, used to play the Sarangi well in those days."

PART 14

Khawaja Khurshid Anwar considers classical music so close to his heart that he has dedicated his life to it. He has always considered music his first love. Along with this truthful statement, if evidence of greater truth awareness is given, one must also acknowledge that Khawaja Sahib has worked his heart out [utmost effort] to maintain the freshness, promote it and enhance the colour and fragrance of this flower of music. He strives to refine its face with great diligence and fair beauty, a significant proof that during his long scholarly life, he never fell prey to those cheap and vulgar trends that take hold of listeners' senses and become a guarantee of temporary commercial success. There are always storms of cheap and market-driven styles, amidst which the tall trees of art, like Khurshid Anwar and Naushad Ali, maintain their steadfastness. In the music world, there was also the noise of jazz and the clamour of pop. Many film music arrangers and those doing imitations oscillate between cheapness and commercialism. But these poisonous winds blowing in the world of 'sur-sangeet' could not change the weather-knowing temperament of Khurshid Anwar. However, this reality negates the thought that Khurshid Anwar has been confined within a narrow circle all his life. This is not even plausible because classical music itself is a shoreless ocean. It has no end. An artist enjoys the pleasure of connoisseurship in proportion to his strength and courage, and receives appreciation from the listeners according to their abilities. Because among worldly powers, time is the most excellent judge. It eventually reveals the truth. This is why people's attachment to Khurshid Anwar's art has existed for the last half-century. He goes so far into the turbulent ocean of music. He plays with the waves with perseverance and determination; even his rivals bow their heads in appreciation.

Khawaja Khurshid Anwar bid farewell to his job at the radio around 1941. He turned from Delhi towards Bombay and started composing music for films.

Among the meetings held with him this week, one particularly fulfilling session took place at his residence on Pir Ghazi Road. When I arrived at his house with my colleague and young actor Saeed Ahmed Rana, he had just finished his Maghrib (evening) prayers. His youngest son was exiting the home through its main door with his friends. Seeing us, he opened the door to the drawing room and informed Khawaja Sahib. Within seconds, he entered the drawing room, smiling and sank into his favourite sofa. His face was fresh, and past events were passing before his mind's eye like a film reel.

Before discussing his film career, he spoke about his time at the Delhi Radio Station and his interest in classical music. During those days, the standard of music programs on the radio was good, and people couldn't help but appreciate them. And then, the Delhi Radio Station became a

stepping stone for Khawaja Sahib to enter the film world. It is a beautiful story because it wasn't easy for the egoistic Khawaja Sahib, and because every young person starting this career wants to know how his predecessors succeeded in their chosen field of life. Additionally, how did he break the taboos, and what led to his appreciation by the people?

Khawaja Sahib said, "At the radio station, I gave more importance to classical music as I liked it. In those days, due to listening to programs based on classical music, people's standards of music were also relatively high. Musicians kept the classical colour prominent. This provided spiritual satisfaction to the artist, and people also enjoyed it. I also had a passion for composing songs for films, and this passion could not be fulfilled at the radio station. Therefore, I had no hesitation in deciding to write music for films.

At that time, in film music, Pankaj Mallick in Calcutta and Anil Biswas in Bombay were using classical music in their film compositions. Tagore composed his classical tunes and wrote poetry for them. Rabindra Sangeet greatly inspired both Pankaj Mallick and Anil Biswas, and they drew heavily on it in Calcutta and Bombay. Nowadays, Anil Biswas is in charge of the orchestra at Akashvani (All India Radio) and is considered a big officer. Anil Biswas's sister, Parul Biswas, was a leading singer of her era. She sang songs for numerous films, which became very popular."

"In that same era, there was the Bansuri (flute) player Pannalal Ghosh. A Bansuri player like him has not been born in the subcontinent. I would say that for the last thousand years, such a Bansuri has likely not been played. Pannalal Ghosh knew classical music thoroughly. The singer Parul Biswas was his wife. Ghosh also composed music in films; his film 'Jhola' is particularly noteworthy. Most of Ghosh's songs were sung by his wife, Parul Biswas/Ghosh. She sang songs from films like 'Basant', 'Jhola', 'Kismat', etc., picturized on the heroines.

This song of hers, picturised on Mumtaz Shanti, was very popular:

"Ghar ghar mein Diwali hai, mere ghar mein andhera"

In Poona, the biggest film company was Prabhat. V Shantaram started his career with this company. The music director of this company was Krishnarao, who composed tunes based on classical music. This was the era when Ustad Jhande Khan also gave music in films. His real place was the stage. I am saying this because, to this day, a music director like Ustad Jhande Khan has not graced the theatre. He created a new milestone by composing music for the film 'Chitralekha'. All the songs of this film were hits.

Along with men, women also came into the field of film music direction. Saraswati Devi was the composer of Bombay Talkies. She also composed music in the classical style. The father of the subcontinent's

renowned singer Lata Mangeshkar, Master Deenanath, was a famous and popular stage singer of that era. In that era, the influence of theatre and the stage was prominent; therefore, a glimpse of theatrical music was evident in the music of Ustad Jhande Khan's 'Chitralekha', among others. His music in the film 'Shehenshah Akbar' was not liked much. That film flopped, and the music itself became a contributing factor to its failure.

I significantly elevated the standard of music programs during my tenure at the Delhi Radio Station. The radio authorities also gave me much appreciation for it. Before me, the situation was such that most of the singers and instrumentalists from the Delhi region were victims of neglect. Either the programme managers didn't know how to work on the radio or deliberately ignored the artists. Anyway, these artists were not being appreciated enough. Ustad Bundu Khan, the most significant and unparalleled sarangi player in the subcontinent, worked for nominal remuneration. In those days, an artist from a radio station would travel to other stations to air their programs. I received a letter in Delhi that the Bombay and Lucknow radio stations wanted Ustad Bundu Khan to perform two programs at each station. Accordingly, a contract was prepared. When this contract came to me, I was surprised to observe that Ustad Bundu Khan was being paid only one hundred rupees as remuneration for these four programs. Therefore, I informed the contract makers that Ustad Bundu Khan's standards are very high, and all types of listeners like him. They are greater human beings than any officer of the radio. What remuneration are you giving them? They should be given at least one hundred rupees per program. If this is not done, I will not let Ustad Bundu Khan go to any other radio station to perform." Consequently, that contract was torn up, and a new contract for four hundred rupees was prepared. From that day on, his program fee at the Delhi Radio Station also became one hundred rupees. Undoubtedly, Bundu Khan was a legendary Sarangi player. Proof of this fact is also that during the partition riots, arrangements were made for his protection by the police, including a jeep and a guard. Compared to him, Zohrabai Ambalewali, who sang songs in film director M. Sadiq's film 'Rattan', used to get sixty rupees per program as remuneration.

Since the topic of my radio days has come up, let me shed some light on a few more incidents. Among the instrumentalists, Hafiz Ali Khan was the greatest sarod player of that era. His son, Amjad Ali Khan, came to Pakistan some time ago, and here, he also demonstrated his art on the Sarod. Although he, too, is a valuable artist and plays the sarod very well, he lags behind his father, Hafiz Ali Khan. I significantly raised their fees and arranged their programs. Additionally, I invited two disciples of the country's renowned music star, Ustad Abdul Karim Khan of Kirana

Gharana – Hirabai Barodekar and Gangubai Hangal – to AIR Delhi and arranged their programs. Among light singers, I invited Malika Pukhraj and Umrao Zia Begum, famous singers of their time, to Delhi and arranged their programs. Similarly, by presenting programs to Akhtari Bai Faizabadi [Begum Akhtar] and Rasoolan Bai from Lucknow, I elevated the standard of classical and light music programs at the Delhi Radio Station to such a high level that appreciation began pouring in from all sides. Ustad Faiyaz Khan was also a shining star among these singers. These artists were considered the stars of Classical music in that era. The magic of their voices spoke volumes, and their admirers were present in every corner of the subcontinent. In that era, classical music was valued more because classical singers' popularity and hard work enriched the people's listening".

PART 15

The state of the era's lack of appreciation and recognition has also been quite strange. Great and unique artists of their time departed from this world with the feeling that no one valued them or acknowledged their importance and greatness. Perhaps this feeling is the most significant and disheartening for an artist. Even in this era, which is considered the most advanced, no machine has been invented to protect human feelings. People who honour and appreciate artists are not much. In life, great artists have faced jealousy, back-biting and ill will. Accusations are levelled against them. They are ignored or compared to persons who are much below usual standards. People who are unaware and unfamiliar with art criticise artists and even make them targets of disparagement and ridicule. For an artist, this situation is more terrifying than death – that a person unfamiliar even with the rudiments of art, merely because of being in charge of some field of life or art, dominates the art and makes the artist a target of ridicule.

Khawaja Khurshid Anwar narrated an incident during his days in AIR/Delhi while in charge of the music section. He aimed to look for classical music artists and produce/present music programs. He wanted no artist to remain away from the radio merely because access or acquaintance with radio authorities was impossible for them.

Khawaja Khurshid Anwar believes that while presenting programs on the radio, officers must keep the standard in mind. The responsibility for presenting substandard and poor programs also falls on the officers, but this is only possible when the concerned officers have full knowledge of the intricacies and nuances of their programs. Otherwise, they make ridiculous decisions that make the program substandard and poor and cause good and high-calibre artists to be left out of participation in the program. In this regard, narrating an incident, he said:

“When I was at the Delhi Radio Station, a gentleman named Asnain Qutb was perhaps in charge of the English talk section. He was considered a 'Sahib log', always very well-dressed and always had a pipe in his mouth. His manner of conversation was also such that he was considered a 'Sahib'. After the creation of Pakistan, he left his radio job and joined Foreign Service and served in the Embassy of Pakistan in Turkey. In those days, when he was in charge of the English talk section, a gentleman named Tajuddin was my assistant. He retired as Assistant Station Director, Lahore, after the creation of Pakistan. When he was my assistant, I also assigned him the task of auditioning, meaning to give a voice test and to meet the

artists at the initial stage. And if any potential talent is spotted, he should inform me. Then, after listening to them, I would decide to what extent they can be presented, or it should be seen what the possibilities are for them to blossom as an artist. Accordingly, one day, he informed me that a singing girl looked like an excellent singer. As far as I understand, she's terrific. You, too, should listen to her and make a decision. I went into the room where artists waiting for auditions used to sit. I saw a beautiful young girl sitting with dishevelled hair. From conversation, it became clear that this embodiment of beauty, manners, and voice was a disciple of Asad Ali Khan of the Agra Gharana of singing.

This Gharana is among the leading singing schools and holds a high position in classical music. Furthermore, Khan Sahib Asad Ali Khan was a highly acclaimed singer. There was no reason why a reflection of his art wouldn't be found in the mannerisms of this singer's voice. At my signal, when she placed her fingers on the tanpura and moved her lips, I understood that Tajuddin hadn't passed her just like that. She started Miyan Ki Todi, and right from the beginning, she gave the impression of being a good artist. I was astonished when she sang only a few variations, starting from Asthaii towards Antraa. There was no singer of her standard at the radio station then. I was amazed listening to this singer, thinking that in those days, Delhi zone had such high-calibre artists, but no one inquired about them or gave them a chance. Under this thought, I asked that girl, 'When you sing so well, why haven't you come to the radio station until now, and why haven't you done programs?' She replied, 'I have come here before, and I have also done a program, but I was blacklisted.' She said, 'In one program, I sang a Thumri here. The taal accompanying the Thumri was the Dadra taal. I told the announcer that these are the lyrics of the Thumri, and I will sing it in Dadra. When my program was announced, Asnain Qutb, in charge of English Talk, was the duty officer at the radio station. As I finished the program and came out of the studio, he called me and said, 'You were supposed to sing Thumri, then why did you sing Dadra?' I explained to him, 'I did sing Thumri, but I sang it in Dadra taal. When I was singing Thumri, the taal was Dadra.' At this, Asnain Qutb became angry and said, 'Then you are saying, Dadra, Dadra? He said, 'I am saying you were supposed to sing Thumri; why did you sing Dilruba?' Upon this, I understood that although Asnain Qutb is in charge of English Talk, he doesn't know Madam music. He does not understand what Thumri and Dilruba are. Therefore, I told him that when you don't have the slightest knowledge about music, why have you been made an officer here?' He got angry at this and, the next day, in the radio officers' meeting, narrated the night's incident and took the stance that she should be blacklisted. Consequently, I was blacklisted. And then, I didn't come to the radio

station for a long time. I recently learned that you welcome and encourage good artists, so I mustered the courage to come here again. The rest is up to you."

This was the story of this singer being blacklisted, who was the best singer of that day, and there was no singer like her at the radio station. Anyway, I told her, "I will get your name removed from the blacklist. But tell me, what is your fee per program?" She said, "30 rupees per program." Hearing this, I was astonished that it was such a low fee for such a great singer. The name of this singer was Anwar Bai Agrewali, the best singer of the Agra Gharana in that era. She came to Lahore after the creation of Pakistan but started remaining ill and left the world of music in her youth. Not only this, in 1941, when I resigned from Radio to join the Bombay film industry, the great artists, including Bundu Khan and Hafiz Khan, went to the Director General of Radio asking him that Khurshid Anwar should not be allowed to leave. But the Director General said, 'We want Khurshid Anwar not to leave, but he is insistent on leaving Delhi and going to Bombay.' In this way, my radio journey ended, but I had a good experience, and it is how I made radio a ladder for my film journey."

"Those days, the Second World War was ongoing, and the government was trying to reduce the expenditure. So, for this purpose, Bombay radio's programs used to relay and were broadcast from Lucknow and Delhi stations, and these two stations remained closed all day. And sometimes Delhi radio's programs were relay and broadcast from Bombay and the station remained closed. own programs were not broadcast, but...? [unclear] Delhi Radio Station's programs were broadcast from Mumbai. Using my intelligence, I selected that day for one of my programs, which was named 'Meaningful DIALOGUES WITH POETS' [Note: The Urdu text gives the English title], meaning two songs with dialogues; this was a music program. In that era, there was no film version, and there weren't many films on the radio either..,

INTERVIEW WITH JAVED USMAN

Khurshid Anwar-medium height, a slim frame, small eyes set in a face bearing marks of hyper-acidity, occasionally tremulous hands always holding a cigarette, a sharp voice-now 63, defies easy classification. Son of a leading criminal lawyer of Lahore, he was a student of extraordinary brilliance, topping the Punjab University exams in 1935 for his Masters in Philosophy. Prodded by his father to join the I.C.S., he barely escaped topping that exam too, and being condemned to the life of a bureaucrat, by virtue of having been a bomb-throwing revolutionary in his student days-a fact that did not exactly endear him to the selectors of the I.C.S. He was enamoured of music and wrote poetry, and was considered the equal of his slightly senior contemporary poets, Faiz and Noon Meem Rashid, in their college days. He also wrote radio plays of a high order. He went on to join the All India Radio as a programme producer from where he shifted to the medium of cinema in 1941 and has since written, produced and directed a number of films, besides composing music for many more.

It is, however, for his music that Khurshid Anwar will always be remembered. Amongst the greatest stylists of the subcontinent like Naushad or Salil Chawdhry, the micro-tonal pathos of his music shows a depth of feeling that is rare and sublime. Such is its individuality and beauty that his music is as clearly distinguishable from that of others as is Mozart's from other masters of the West.

Javed Usman: Could I start by asking you how you came to choose a film career instead of opting for the Indian Civil Service or some other profession?

Khurshid Anwar: Of course. I entered the profession through composing music. The primary musical influence on my mind was that of classical music. As a child and as a young man I had the privilege to be present at the twice a week soirees at my father's house which were graced with performances by such great names of the day as Ustad Waheed Khan, Ustad Ashiq Ali Khan, Ustad Bare Ghulam Ali Khan and my own teacher, Ustad Tawakkal Hussain Khan. My father was simply mad about music. He had a collection of close to ten thousand records, mostly classical music. I myself was so enamoured of it that I failed to attend the annual convocation ceremony of my college in 1935 where, having topped the M.A. philosophy exam., I was to have been honoured with a gold medal and two purses. My absence caused hilarity and I was applauded for having proved myself to be a real philosopher by forgetting to come to the convocation! As a matter of fact I was listening, entranced, to Tawakkal Hussain Khan at home and preferred that to attending to ceremony which under normal circumstances I would not have missed at any cost. I also had

an uncle who was quite a proficient sitar player-in an amateurish sense, of courseand he too was an influence. On his advice I started to take tabla lessons since an understanding of the intricate rhythm is rightly thought to be a sine quo non for a proper appreciation of our system of music.

Another very important musical influence was that of the Haryana folk singing. I spent a part of my childhood in Rohtak, Haryana, where my grandfather was the Deputy Commissioner, in absolutely the most idyllic surroundings-scented air and beautiful woods in which peacocks danced and deer ran away only when one approached too close. It was really like having entered the frame of a romantic painting. To cap it all was the incredibly beautiful folk music. When I later became a programme producer with the All-India Radio I could not help entering the studios whenever Haryana folk singers were broadcasting. Upon joining films I was the first composer to introduce Haryana style of music into the films.

Then there was my poetry. `Nairang-i-Khyal' was the top literary magazine of those days. I got one of my `ghazals' published in it when I was merely a child studying in the 8th class. In Government College, Faiz and Noon Meer Rashid were my seniors by one and two years, respectively. We all wrote poetry and got it published here and there. Akhtar Sherani once opined in his magazine `Rooman'-and I wonder if you can now get a copy of that issue to confirm this -that out of these three, young poets' Khurshid Anwar seemed to be the most promising. But that was when we were really young. Anyhow. ... And, by the way, I used to sneak off to the theatre pretty regularly. Upon being caught once I was granted official permission by my father to attend whenever there was theatre around.

All of this indicated to me with sufficient clarity my aptitudes quite early. Trying for the I.C.S. was really my father's idea. I was not, however, pressurized in anyway for he was the most loving and sympathetic father imaginable. It was merely his suggestion and he thought of the idea even better when I topped the Master's exams. I loved him so dearly that I went in for it just to respect his wishes, Anyhow, if I had not been making bombs earlier in the heat of revolutionary ardour I would surely have become a civil servant. You see those were the days of revolutionary movements springing up all over Europe. In India too, there was intense political awareness. I had been one of the accused in a conspiracy case and was tried and acquitted in 1932. So, even though I topped in most of the written papers in the I.C.S. exam, I was placed lowest in viva voce to let others with better antecedents supersede me. One of the candidates was awarded all of the two hundred marks possible. He was obviously much better suited to serve the English masters than I was.

After the I.C.S. episode I went on to join the radio at Bombay from where I entered the film industry by composing music for the Punjabi film Kurmai.

J.U. I am curious to know as to what sort of music is this Haryana folk music and, second, whether you received from Tawakkal Hussain Khan any formal training?

K.A. It is obviously impossible to convey in words the immense beauty of the Haryana folk music, or any other music for the matter. One can only theoretically describe music in words; it is a very typical style of singing prevalent in Rohtak, Hissar and other areas. It employes what research has shown to be the basic scale of most of the folk music in the world-the major scale. The same scale, which in my opinion, was given to the sitar by Hazrat Amir Khusrau. Some types of folk music use two or three more notes of the upper register in a different scale but mostly the major scale is used.

As for, my training in classical music I learned formally from Tawakkal Hussain. And not only the various ragas and, their correct exposition but also, and this is crucially important, how to resist the temptation of expanding a raga with purely mathematical variations and permutations. Khan Sahib had this great ability to discard the mathematical variations and go in for only those of sheer beauty. He had what the other doyens lacked in singing-expression. He was a master at the use of the shrutis (microtones) which lent rare beauty to his music. I started off by imitating him. He once caught me at it and laughed. From then onward he gave me proper lessons. My own compositions reflect my classical training, especially in the use of the shrutis.

J.U. This micro-tone of our music is quite an elusive commodity having caused much confusion through centuries in the division of the octave and in the exact placement of notes in a scale. The octave is known to have been once divided into seventy or more shrutis and until quite recently it was divided into twenty-two such intervals. Now the tempered scale with its twelve semi-tones has been adopted. Do you think the shruti is a definite interval in the scale or is it merely to be used in a slow glide from one note to the other?

K.A. You are right is saying that the shruti has been the cause of much unnecessary confusion. There are two interrelated points to be considered. First, is the human ear sufficiently sensitive to tell the difference of a shruti? Second, does the difference of a shruti cause a change in the personality of a note? The answer to the first is that for all practical purposes the difference of a Shruti does not exist. To the second it can be said that a shruti does not in any way change the personality of a note. In any case human voice is not such that it can demonstrate progression from shruti to shruti. Our ears also are trained in a way that shrutis in this sense would jar us and cause a note to sound out of tune. The real importance of the shruti lies, as you have correctly said, in so gliding from one note to the other as to use the intervening frequencies for added effect, or to hover delicately

slightly above or below a definite note for a second, to wander off elsewhere. Both these techniques are the essence of our music. Shruti as a distinct interval is a mirage.

In the Western system also Schoenberg, Stravinsky and others have experimented with atonality. They sought to free music from what they considered was the unnecessary restriction of the classical concepts of hannony, consonance, tonics and counterpoints, etc. They divided the scale into any number of notes. But after 60 years their music remains unaccepted but to a few who listen to it just as a weird novelty. Beethoven was a revolutionary also but his music got accepted within 10 years.

J.U. There is immense pathos in your music. To what do you attribute this in aesthetic and emotional terms?

K.A. That is a difficult question to answer. Creativity is a mysterious process. It springs from wells deep in the unconscious. I subscribe to Jung's idea of a collective unconscious and find it applicable to the origin of creativity. There is also a collective aesthetic which is buried deep in a race's or mankind's unconscious. How else can one explain how one man creates music-or any other art-and if it is authentic and beautiful it immediately strikes a responsive cord in the listeners, so much so that they become the artist's active partners in the creative process.

In emotional terms it is again the artist's unconscious in which are buried the memories of important experiences I can trace the pathos of my music to an early experience of mine which to this day has manifested itself in all that I have created. I fell madly in love with a girl when I was in my teens. She was a year younger than myself. It would be futile to try to express the depth and intensity of my love for her. When I turned 16 she suddenly died. I was completely shattered. The scar has remained.

J.U. May I ask you a rather frank question; are you shy and introverted?

K.A. Hard to say. I find there is evidence both for and against this idea. I have often been taken to be arrogant though I am not. I will tell you an incident. Faiz, and I were walking up a hill in Simla. This, by the way, was before the partition. A couple of Gurkha soldiers passed and made some indecent remarks. I checked them and on being scolded they went off. After about 15 minutes a whole group of them materialized and upon spotting us gave off a battle cry. There ensued, between the gurkhas and the two of us, a full, fledged mountain war in which stones were used as missiles. We got the better of them and completely routed them. This is hardly to be by expected of two people considered to be shy and introverted.

On the other hand, there has been a streak in me, since her death, which prevents me from becoming outward and warm. But, definitely, with the passing of years I have increasingly withdrawn into myself because of the deterioration in the quality of the people I have had to face in my

professional as well as general life.

J.U. That raises an interesting issue. If the quality of art depends on the quality of the people creating it then it can be clearly seen that our society has been less than magnanimous in lending its best people to creative professions especially to film art. As a consequence the studios are today flooded with the type of people for whom you have just expressed contempt. What exactly is the stance of Islam towards art? It appears that the mulla's rage against fine arts has a lot to do with the society's antagonism towards them.

K.A. True. But the orthodox interpretation of what the Holy Quran says about the arts is based on a complete distortion of the actual injunctions. In `Sura Ashu'ara' after a general condemnation of the wayward poets there occurs a serious qualification. After using the word `illa' (but) it goes on to exempt such poetry as is used against `kufr' (falsehood), to destroy falsehood and to uphold the truth. Why else is Hassaan Bin Sabit known as the poet of Islam? He wrote poetry during the Prophet's life. This means that any art, if it is the standard-bearer of truth, if it talks of the good rather than the evil, is perfectly legitimate. All great poets and artists Iqbal, Ghalib, Shakespeare, Beethoven have dealt with, or described, universal truth. That is exactly the reason why they are great artists. Truth, in fact, is what is aimed at by the three great systems or methods of coming to terms with the reality by synthesising the confusing contradictions of existence and the universe: namely, art, religion and science. A correct mathematical formula describes the truth at the physical level; art and religion do that on the emotional and spiritual planes. Whereas the method of science is analytical, art and religion operate by the intuitive method the intuition of Bergson or, closer home, as we find the concept with Iqbal. The goal of the three is common: Truth.

And beauty and truth are really the two sides of the same coin. Remember Keats famous line `Beauty is truth, truth beauty'; that is all. What is true in a scientific sense in E=mc^2, when comes out in art becomes beauty. As a matter of fact great scientists have said that looking at a true formula gives them the same aesthetic satisfaction as, say, looking at a great painting! Because truth, whatever the method of arriving at it, becomes, or is, beauty.

J.U. What degree of abstraction are you prepared to concede in art?

K.A. That reminds me of what Herbert Reed has said about abstraction; that abstraction is the highest form of art. In what way? If you take water and run electricity through it you will get two gases in a certain proportion. Or take these two gases and mix them up and you will get water. The essential truth of all this can be symbolically described as H_20, which is definitely a higher and vastly refined way of putting it. In the same way one can either draw the human form in tedious detail or one can employ a linear

formula and convey it with economy and elegance in a few lines. And who says the abstractionist is not a realist? He is because he is describing the truth.

J.U. There must be necessity of an anti-thesis of true art and true abstraction. How is one to differentiate between the two?

K.A. I will give you an example and you will see how easy that actually is. In the period that I am talking about the basic principles of cinema as an art form had emerged. The camera movements had been evolved and the concepts of mood lighting, etc. were all there. The German school of film-making was at its creative zenith. The famous Vaudeville had been made; Lubitsch was there, so was Fritz Lang; and Emile Jennings had made Variety and The Way of All Flesh. This was around the mid-thirties. A film-maker using the best techniques and equipment available made a film. The filmmaker was Leni Riefenstahl and the film was Triumph of the Will. The idea was to propagate Nazism. Now as far as the filmic conception goes it had everything in it. Any one familiar with films in a technical sense could not help applaud the film as well-made. But what happened to it? Since it was based on falsehood the idea of fascism and racial superiority the film was a complete disaster as a work of art.

Out of this example emerges, 1 think, the standard by which false art can be sifted from genuine art. Time is the judge. Since Riefenstahl dealt with what was grotesquely false, her film is now a museum curiosity. On the other hand, art which deals which simple truth is immortal because simple truth is eternal.

J.U. When you apply this standard of true art to our films, what ..... ?

K.A. I am absolutely disgusted. You, go to the set of a Pakistani film and find that the setting is false, the story is false. In sum, everything is the negation of art, of truth, of beauty. I think I said this before in an interview that unless our films are brought close to life they will never qualify as art. The more aware section of people has protested time and again against the distortion of life in the Punjabi films especially. This is precisely my quarrel with the industry. Here is a village maiden overly dressed and overly made up and when she opens her mouth to sing, the cinema hall in filled with all sorts of sounds emanating from electric organs and guitars and jazz drums.

J.U. Don't you think that the very act of opening her mouth to sing is hardly representative of the real situation in strict terms, however authentic the orchestrisation or setting?

K.A. You have raised a very interesting point. One, an element of fantasy is inherent in the very process of cinema. Second, realism does not mean literalism. The history of cinema shows both fantastic and realistic films emerging side by side. In my opinion you are not a realist only when you are making documentaries. I think that Walt Disney, for example, was one of the great realists in cinema. Why? Because his Mickey Mouse or

Donald. Duck had true and logical motivations in the human sense. If the motivations, actions and reactions of the characters are logical and the situations plausible then the film, or the play or the book, is realistic. I ask you-what about futuristic, science fiction films? Are they false, bogus? What is wrong with making a fairy tale if it is otherwise truthful and, like Aesop's fables, has a profound moral truth to convey?

As you know very well I have reverted to classical music and am busy recording the authentic renditions of about a hundred ragas which are to be preserved in the shape of long playing records. I should have been doing this anyway but the immediate cause has been the hideous musical trends in our films lately. Under the influence of the Western pop music, sex and violence have become the central the memes. I remember that about seven or eight years back a controversy started in the `Time' magazine about pop music. A gentleman wrote that after wondering what exactly, appealed to his children in a certain song he detected a four letter word-f..... something-in it. He asked his children if they had noticed it. After some embarassed laughter they said that was exactly why it was so popular! The magazine subsequently invited a panel of song writers and composers to a discussion. One of these gentlemen said that his song was a hit because it depicted sexual intercourse in the back seat of a car. Another confessed that a glorification of lesbianism was the reason for the success of his song, and so on. Is it right for us to imitate this kind of music? An art which does not talk of the positive nature of life is dangerous for society. If the be all and end all of life is sex and violence then the situation is hardly enviable. And, as I said before, there is no permanence in such art because it does not deal -with the Truth. The West had its jazz, then came swing, then rock'n roll, then twist, pop, and so forth. The fashion changes every two years.

J.U. It is obvious that you have been using the word Truth with a capital T, the elementary, eternal Truth, as you called it. I think there is also a truth with the small t the immediate truth.

Technology, the skyscrapers, the breakup of the family, rat race, the, spiritual vacuity -all these have generated tensions in certain societies that have resulted in the problems of drugs, sex and violence. What is wrong with an artist describing his predicament in a society like that? I mean if you find sex and violence on the screen or in their songs it is because the situation there is like that. In a scene of the American University of today it is perfectly legitimate to show a girl student streaking across. Why not?

K.A. So far as the function of art is to merely mirror the existing ugly reality, what you have said is correct. But it that all? Should the artists suspend the exercise of his moral judgment? No. The artist should not merely depict but also condemn immorality. A genuine artist has a duty to rise above the mundane confines of immediate reality and reach out to grasp the eternal. He must show the way out of a predicament. Pasolini,

who died recently, was a sodomist and a pervert. But he did not wallow in perversion. He was a great artist. His film on Christ is considered to be a masterpiece, although he himself was an atheist and a communist. What I am saying is that perversion in an artist or in his environment is no reason for its public glorification. One can show all the girl streakers of America to capacity-packed halls, but that will not be art.

J.U. Now we come specifically to Pakistani cinema. I have discussed the shortcomings of our films with different directors and have got a variety of responses. What do you feel is the first wrong step in the making of a film here?

K.A. The beginning! The director, before he decides to do this favour to the nation of making a film, must make up his mind as to what he is going to say. Cinema, as the truism goes, is a medium of expression, Communication. The film-maker must have something to convey. Here the director goes about empty-headed in search of a writer, or somebody with some money goes in search of a director, in both cases it has already been decided to make a film. What about? Nobody knows. And if you come across Arsh Lucknavi or some other hack writer like him, you end up making a film on what he has to say. That is why I feel that, ideally, the director should be his own writer. If not, then at least he should indicate the basic theme and sit with the writer to strictly control him and make his own suggestions. This, as you know too well, seldom happens. Even NAFDEC made this mistake of contacting the directors instead of the writers.

J.U. No, but NAFDEC invited scripts not directors.

K.A. Well, then it should not have invited scripts from all and sundry. People working for it know who the competent writers are.

J.U. Anyhow, to get back to what we were discussing. After the director has decided upon a story comes the central problem of communicating it to the audience. In other words, the technique of film-making now comes, or should come, into operation. Apart from the fact that our movies don't move much, watching a Pakistani film usually creates a feeling of unease. It seems as if the characters are not doing what they ought to be doing under the circumstances. What is wrong here?

K.A. A proper concept of how to stage a scene is lacking. How a scene is to proceed in terms of the motivation and movements of the character is of the utmost importance to film-making. Take the simple example of viewpoint. From which character's viewpoint is the scene to begin and how a shift in the viewpoint is to take place will completely alter the significance of, and the technique for, that scene. And what I said before also applies here-the scene should be truthfully staged. The motivations of the characters, their movements and dialogue should all be truthful and logical. Suppose in a scene a character is sitting in a room and his enemy armed with a revolver comes and stands triumphantly in the door. It is obvious

that if the intended victim is to run for his life he will rush towards the window and try to jump out. But I will tell you what will happen on our typical set. Provided he has sense enough to actually ask the character to rush the proper way, the director will probably be requested by the cameraman to ask the actor to move in the other direction since he has lighted up that area! Horror of horrors, the director will probably accede to this request!

The basic problem, however, is the script itself. In the whole of the industry one cannot find a single competent script writer. The story is not visually conceived, rather the stress is on the spoken word. This weakens, mostly annihilates, the image. The characters are not the multi-faceted people of real life but bogus, card-board characters with utterly illogical psychological motivations. The situations are equally implausible, so the whole thing is a mess.

The confusion is complete when such a script reaches the average, incompetent director. He does not have it altered because he cannot perceive the fault clearly. When he starts shooting on the basis of a script which would be impossible for the best of the directors to film, he obviously cannot translate it into effective visuals. Since he is blissfully ignorant of the fundamental rules of framing, etc., he is at the mercy of his equally incompetent technician-in-chief, his cameraman. If the director and the cameraman cannot tell the difference between the relative importance of the characters on the right and left of the frame then everything that goes on explains itself.

J.U. This right and left reminds me of stage. I, fore one, am extremely suspicious of anything theatrical in films.

K.A. My purpose was merely to give an example and not to alarm you. No doubt our films are threatrical in the sense of being anticinematic. That is a pity. Despite being different, cinema has association with thc stage. It is rightly said that in theatre the event is brought to you: in cinema you are taken to the event. Stage, apart from other important contributions towards the evolution of cinema, has lent some of its best writers to films. Osborne (Look Back in Anger), Bert Hart (The Man Who came To Picnic) and Cocteau (all of whose films are from stage plays), are people who have contributed tremendously to film writing.

J U. You have made interesting use of background music in your films and have made experiments like establishing distinct musical symbols for different characters etc. What to your mind is the relationship between the image and sound?

K.A. Actually it is better not to talk of background music, we should rather use the term sound track, for the latter will include musical as well as non-musical sounds. Which incidentally reminds me of the title music of Bridge On The River Kwai which was composed entirely of sound effects.

Anyhow, to get to your question. To my mind the sound track or background music should not unnecessarily duplicate the image but should run parallel to, or ahead of. The image with its own meaning and theme. The track should be used to enhance the significance of the image and to add depth to it. I would go to the extent of saying that the essence of the scene should be reflected in the sound track. I will give you some, interesting examples of what I mean. Pudovkin quotes a scene from one of his films in which the workers are being shot and killed by troops. As the corpses pile up it becomes obvious that all will be killed. And gradually on the sound track comes a triumphant march tune! It rises to a pitch as the camera surveys the scene littered with corpses. Why triumphant music? Why not violins and cellos wailing and moaning? Because Pudvokin wanted to convey a much deeper truth than was obvious in the scene: that the workers' eventual victory is assured despite temporary tragedies. How incredibly crude it would have been to try to convey the same by either having the workers shout slogans of victory or hurriedly giving lectures in Marxism before dying, or may be a flag going up somewhere, or some such device. Have you read Truffaut's book?

J.U. on Hitchcock'? Yes

K.A. In that Hitchcock discusses a scene in which a husband and wife are sitting around a table with another lady. As the husband says to his wife `I love you' he presses the foot of the other lady with his own! Here the sound track lies while the image conveys the truth. This is how the image and sound should complement each other.

In our country the concept of sound exists in a grotesquely distorted form. If a scene is weak (it always is) it is thought essential to introduce all kinds of instruments to give it a boost with sound. If by some strange accident the scene is genuinely, climactic then a need is felt for any number of `Bangs'! It is really quite distasteful.

J.U. Could you add to the above examples from some of the 30 films that you have done as a music director?

K.A. Yes, indeed. In my film Intezar the central character was a blind girl with no one in the world except her old father. (Her uncle and other are all crooks). There was a scene that while she is standing at some distance from the hut, their home, the father is playing the veena inside. Suddenly he starts playing in a strange, ominous manner and the girl becomes restless. She starts groping back to the hut when a string of the veena snaps and she says `baba' and hurries inside. We cut to a shot inside the house with the old man bent over his veena, dead. The edges of the frame were left empty. Now the conception of the shot was that as soon as the groping hand of the girl comes into the frame we will trolly out until the hut remains in the distant long shot and the scream of the girl would indicate that she has discovered her father's body.

The scream was then to be dissolved with a trumpet for the next scene. For the purpose of this movement we had also dismantled the door of the hut to allow the trolly to move out. The idea behind this movement was that here is a scene which is too tragic to be seen. This reminds me of Parvez Malik's absurd assertion in an interview with you that he was the one to introduce movement in Pakistani films. I say movement should also have some meaning. Anyhow, Now because of my cameraman's mistake-it was Nabi Ahmed`s first film with me and he has since become very competent. Unfortunately the trolly movement was started before the girl's hand could enter the frame rendering the whole movement quite meaningless. The mistake was discovered after seeing the rushes. Between the filming of the scene and the screening of the rushes we ourselves had to trolly out of Shahnoor, so to speak, on account of a quarrel between Nur Jehan, our heroine, and Mr. Shaukat Rizvi, the owner of the studio. We were now on the horns of a dilemma. The girl's presence in the hut was the motive of the movement which was now absent. Reconstructing the sets and reshooting would have involved further time and expense. On the other hand the scene was a very important one. What to do? Since I am a soundman, apart from being a script writer and a director, I thought hard. At last a solution occurred to me. It was simplicity itself. Just before the movement starts I put in a word `baba', on the second track by the girl and immediately we know that she is inside the hut and now we move out. You see, not only was the defect in the image corrected, the scene was made more powerful because it was made even more subtle.

In my film Ghunghat the hero constantly hears a beautiful mysterious voice singing to him and sees, he thinks the spirit of his dead beloved. A great amount of outdoor shooting was involved and I had chosen a locale with lots of mist around it, employing the mist as a symbol of the hero's confused state of mind. In outdoor shooting one has to, as a technician, take special care of a few things. Say you are shooting in the evening light and have to resume in the morning. But now the shadows would be on the opposite side. So you have to reverse the camera angles and its movements, etc. In a scene in which the hero, after considerable wandering about, finally comes across the imprint of the mystery girl's foot in soft earth, his looking down was shot the next morning. I don't know what exactly went wrong Ä perhaps we all became careless since the general diffusion owing to mist takes care of some difference in the strength of light-but upon seeing the rushes it was realized that while the hero was looking down his face was in the shadow, with the sun setting in the background and when he looks up his face is all bright since the sun is now in the front. Absolutely mismatched. It would have brought us ridicule if we had put in those shots. Here again I used sound to rectify a defective image. As he is looking at the foot print the mystery girl's voice echoes down to him-'Aajaa, Aajaa'. He

suddenly realises that she is calling for him and as he lifts his head to look around we have the glowing face of a deliriously happy man. Thus I made the scene psychologically correct and it acquired added depth of meaning.

J.U. These examples are most enlightening, but the last one especially brings up the question of theme in films of those days. It appears to me that a number of them had stories of the type which contained mistengulfed hills and valleys, haunted villas, spirits, echoes and strange sounds and tinkling of far-off bells, and amidst all this otherworldly atmosphere was placed slightly deranged heroes talking of eternal love and so on. There was beauty in the music and the scenery, but the attitude behind all this heavy romantic imagery seems one of escapism to me. Would you care to comment?

K.A. You have raised a very important issue. I have thought and talked about it before also. Have you seen Barua's Jawab?

J.U. When was that?

K.A. `44 or `45 if I am not mistaken.

J.U. No. I wasn't around then.

K.A. Well. Barua was one of our great pioneers. An incomparable scriptwriter, good director and Leftist. His Jawab revolved round the character of an indecisive, weak and utterly wasteful young man. When the young man rises for breakfast there has to be. sitar playing before he can get into the right mood, for example. Two girls love him but he is incapable of choosing between them. In the end they decide the issue among themselves. That is a rough idea of the plot. Babu Rao Patel in those days considered himself to be the leading film critic of India and he also owned a top magazine `Film India'. He too, by the way, was a Leftist. Patel tore Barna to pieces and criticised him for having made a film on an incredibly ridiculous situation. Patel thought the character was too unnatural to make any sense. Barua in his rejoinder destroyed Patel's criticism by simply pointing out that the young man in fact was a symbol of the contemporary middle class which, in his opinion, was devoid of all will to make decisions for itself and, as in the films others decided its fate while it sat smug in its petty comforts. In the same way my approach toward Ghunghat's main character was extremely critical, one who is shown to be living in a world which is a figment of his imagination. He wanders in the valleys in search of her dead beloved. His wife poses as a spirit to win him back and jolt him into realising that he has been acting stupidly.

J.U. But, really! That happens only in the last scene. I mean, mostly the romantic atmosphere would probably act as a temptation to day dream rather than something to be avoided.

K.A. I do not think so. Daydreams are beautiful because they are projections of fantastic wishes. But they remain what they are -unreal. As

for your protest that the fantasy lasts for 99% of the film it can be said that the plot was so constructed as to keep an aura of mystery right till the climax, which after all, is the universally accepted dramatic technique. Further, in films there is always the pressure of the box-office considerations to be kept in mind. In any case nowhere in the film is the hero actually shown enjoying himself in that atmosphere. On the contrary, he is throughout quite melancholy and miserable, and thankful in the end when he comes to his sense and accepts his wife.

J.U. This box-office pressure, how real it it'?

K.A. Quite real. Certainly it cannot be used as a defensive argument to explain away all the faults of film-making here, but consider this: a panwallah or a tongawallah can be ignored completely when it comes to Ghalib or Iqbal's poetry or Chughtai's paintings. But when it comes to a film then it is he who makes it a failure or a hit. In cinema finance is an eternal problem.

J.U. To continue with your films. What had you to say in Zehr-i-ishq and Chingari?

K.A. Zehr-i-Ishq dealt with the universal theme of motherhood and through it I showed the triumph of higher emotion over baser instincts. Chingari, which I wrote and directed, had to do with the cancer of the corrupting Western way of life which is creeping into our society. Kids buying alcohol and pornography, and the inexplicable stupor of a society which knows what is going on but looks on helplessly without raising even its little finger in resistance. In this film I got a chance to experiment with pop music since I had a character in it whom it could fit. The title music set the tone of my conception of the film. It begins with two tanpuras sustaining the drone while trumpets and sexophone played the melody. As the titles end the Western instruments fade away only the drone remains. What I wanted to say what that it is our, the Eastern way of life which is going to prevail and the West's corruption and immorality carries the seed of its whole society's death within it. Throughout the film every evil action was accompanied by Western music and every scene embodying some positive value by our own music.

J.U. Well, there is something in what you are saying which disturbs me. What sort of people are we, really? Look at the massive hypocrisy, corruption, the heartless exploitation that are facts of everyday life. I feel it is a delusion to think that our undoubtedly noble music represents truly what we now are.

K.A. You are right, but the point is that when I made Chingari the corruption had just started taking root and I cried out that something out to be done about it. It was a passionate appeal to curb the alarming trend towards vulgarity in everything including films. Plato has said that art imitates life, here the opposite has been the case. Life has fashioned itself

after what it has seen in films and the corrupted music. Both have had a terribly vulgarising influence. But nobody paid any attention and see what the result has been.

J.U. What about the actors and actresses that you have worked with?

K.A. Habib, Waheed Murad, Deeba, well, in fact all of them are third rate, absolutely third rate artists. When a film succeeds at the box-office the artists in it start riding a high horse. I cast Habib in Zehr-i-Ishq in a sort of midly non-hero character. I say mildly because it was not really a bad character but, shall we say, just amoral. He simply could not understand the role. The public was also slightly discomforted because they were used to seeing only good samaritans as film heroes. In Jhoomar I unfortunately cast Sudhir in the leading role. The mistake here was entirely mine. Allaudin slaps Sudhir in a scene and Sudhir, who is guilty of having seduced the other fellow's sister, sinks in his shoes. His fans would have none of that. The crowds in the cinema halls, primarily the frontbenchers, roared and jumped asking Sudhir to fight back. Santosh did much better in Ghunghat, mostly because he was physically right for the part. But on the whole we nave got terrible actors.

J.U. The famous Jaal agitation got the industry a complete protection against competition. with Indian films. The way this protection has been taken advantage of by the producers is most unfortunate. What was your role in the agitation?

K.A. I can assure you that I took absolutely no part in that agitation. It was a conspiracy hatched by the producers and other vested interests to have a free hand to commercially exploit the home markets. With the Indian films out of the way it was left to these ignoramuses to dish out fifth rate plagiarized films to a choiceless audience. Some suffered from an unnecessary inferiority complex and thought that banning of Indian films for a certain period would give a chance to our industry to stand on its own feet. You and I have seen the results of course. The correct thing to do was to have signed a barter agreement with India so that a film could be exchanged for a film.

I may tell you that Intizar created such a sensation that Palanji, K. Asif, and Dilip wanted to release it in India from Mugal-iAzam office. S. Wassan of Gemini Films was so thrilled that he wanted to make its Tamil version and asked me how much I would charge for the story. I replied that since Intizar was a crusade against vulgar music anyone wanting to remake it was a comradein-arms and I would charge nothing from him. This was in a period when our writers used to sell their stories to the Indians secretly. And then Intizar was made in Tamil. What I am saying is that banning the Indian films completely was a mistake. We could have competed with them on equal footing through original music and original stories.

J .U. Now I would like you to talk a little about what it undoubtedly

your forte-song music. Your great Indian counter-part, Naushad, has often praised you ("Khurshid Anwar knows the art of reaching into the depth of one's soul") and it can be fairly said that you have created the best film music in the country. How did your style develop?

K.A. Natural musical talent, like any other, is not susceptible to logical analysis. Again, why a melody, a musical idea, is good, bad or indifferent one does not know. That it is good or bad is usually quite obvious. What can be analysed is the treatment or the use of the melody to different ends. My style, in so far as it consists in the use of the shruti, the glide and other ornaments, has basically emerged from my training in classical music. But in film the music, like other activities, is determined by the content itself. What the story is about, what the characters are like, whether it is a period piece or a contemporary drama, are factors which will determine what music can be appropriately used. If the story deals with the unreal, as in Ghunghat, then obviously music will make use of echoes and strange sounds to create a surrealistic effect. Heer Ranjha, a Punjabi folk story, required and got a musical treatment correctly representing the milieu in which the story was set. On the other hand when it came to a film like Sarhad I quite easily dispensed with my usual style and composed songs like Tujh pe Qurban Dilber Khan. The character for this song was a tough and simple Pathan girl-how can she be expected to sing with the finesse of a classical singer? The fault with our present-day music directors is that a concept of how a particular character will sing does not exist. They of course know how a prostitute will sing in Heera Mandi, or how somebody will go around singing in a bazar with a harmonium, but they do not know how a refined and educated girl will sing, if at all.

K.A. sang to reproduce the examples) the phrase thandi aag (cold fire). The way it is sung in a resigned, short downward glide the fire seems to lose its heat and becomes cold! In Kabhi tuni bhi ham se the ashna, the stretching and rounding of words in to galay se mujh ko laga liya contains a perfect impression of a soft, loving embrace. To quote another example ankh se ankh mila le is being sung by a drunk temptress. The whole song is slightly off-beat and its melodic line wavers and staggers subtly to become the picture of drunkenness itself.

J.U. And Raat Chandni men akeli in Zehr-i-jshq, I think ranks as an all-time best.

K.A. Yes, yes, it is one of my best compositions. Naushad has also specifically praised it. The word akeli is uttered softly after a pause. This pause at once separates the word from the rest of the line so that the pause and the word express deep and anguished loneliness.

J.U. Most of your songs have been sung by Nur Jehan. It must have been an interesting relationship.

K.A. Without her voice I would not have been able to accomplish a

tenth of what I have. She has been the only real voice in Pakistan. She has now unfortunately spoiled her voice by over-exerting it. Besides a voice containing bass spoils with age especially when the method of singing is a full-throated one. Lata Mangeshkar, on the other hand, sings with a constricted throat and age has lent bass to her voice so it has become increasingly beautiful with the passage of time.

J.U. What exactly is your method of composing?

K.A. With the situation clearly understood-in fact most of the situations are my own since I have written the scripts of most of the films that I have done as a music director-I sit down with a blank mind and let the melody strike me. It often happens that words and music come together, but mostly I spent time with my song-writer when he is writing. We, Qateel and myself, sometimes get away from the din of the city life and hide ourselves away in the quiet countryside. Anyway, if the song has been written already, I let the music come to me. There is no conscious effort at this stage to force it out. When the idea has emerged I tune my surmandal to sing the melody. I never use the harmonium or the piano. The relationship of the music with words that we were discussing is an unconscious and automatic happening with me. The analysis comes only after they have joined together in a certain way.

At this stage I call the musicians and we rehearse diligently. The singer, too, has to rehearse a lot before we can get down to the business of recording. My orchestration is rather intricate and I give equal importance to the interval pieces. One of the primary reasons of my virtual retirement from film music is the non-availability of musicians who could rehearse. When they can charge a full shift at the studio why should they come to Khurshid Anwar to rehearse? And I can assure you that my music is not such that it can be played or sung without rehearsals.

J.U. What do you have to say briefly about Naushad, Salil Chowdhry and S.D. Burman?

K.A. Naushad has basically a rather limited knowledge of the classical music but despite that he has constructed a vast and magnificent palace of music. Of Salil Chowdhry I am very fond. It is said of Milton that he is a `poet's poet'; it can be said of Chowdhry that he is a `composer's composer. But the greatest of them is S.D. Burman who is capable of drawing equally from the folk as well as the classical music.

J.U. Your musical career has been quite consistently brilliant except the beginning (Kurmai) and, to date, the end (Shirin Farhad). Shirin Farhad is easily a faux pas. Frankly, is it not possible that, apart from other considerations the reason for this is that you are past your prime as a creative composer?

K.A. I cannot help agreeing with you that the songs in Shirin Farhad were poor. The background music was quite good but since the film was a

fantastic flop nobody noticed it. I know the reason for the poor songs although I am not sure if it should be on record, I will tell you any way. Sharif Nayar, the producer/director, is an old friend. He is-well, he has a way of doing things and has to have a say in everything. He does not know much about music, Now usually I do not accept interference in my domain, but here a situation was created in which I found myself quite helpless. The film's schedule lengthened but Nayyar quietly used to send me my monthly sum. I did not have the guts to protest. After every couple of months Qateel would come with a meaningless song. wailing how one line was slashed yesterday and another two got the treatment the day before , we were both almost straitjacketed. Involvement is a pre-requisite to creativity. How can a song like 1k din ten mehfil mein ainge wafa ban ke, dharkan ki dua ban ke involve anyone? As a matter of fact I have not been able to make head or tail of it. Add to all this my frustration when I had to wait for a month or so after composing a tune for the musicians to materialise for rehearsals. To this situation I resigned and hoped to God. In hindsight, it was an error.

J.U. Last question. What is your own and the industry's future?

K.A. Before I answer that I would like to state that all that I have said about the incompetence of our film-makers does not in the least apply to Masud Pervez. I am not saying this out of consideration for a life-long friendship but it is my frank opinion that he really knows the grammar of this medium. What we need is directors like him capable of making good films aesthetically and of reaching out to a mass audience. As to your question, I am afraid I see no future at all for the industry. As for myself I have virtually retired. There was some hope of a brighter future when NAFDEC came into existence. I regret to say that it has not lived up to even modest expectation. This conclusion is invitable when NAFDEC, too, releases Ajnabi or S. Suleman's films. Is that an improvement?

APPENDIX

Khurshid Anwar: Mortal Man Immortal Melodies

By Saeed Malik

Khurshid Anwar, a leading light of the film world won immense popularity in the Subcontinent for his stylish and heart rending compositions. He was pluck away from our midst by the inexorable angel of deatn seventeen years ago on October 30, 1984 signaling the end of a golden chapter in film music. It is difficult to encompass his multi-faceted personality in a single piece of writing. He was at once a poet of considerable merit, a perceptive playwright, sensitive film director, and a competent film producer, a musicologist of uncommon erudition and scholarship and, above all, an original and stylish composer. He had the knack of picking the right instrument for the conveyance of the nuances and emotions of a song. He created a new style, provided a new tangent and gave an elan to film music. Dulcet, tender and tuneful, his songs were decorated viith dreamy cadences. Music buffs and listeners were equally hypnotized by the sweetness of his compositions.

To the art of composition, Khurshid Anwar brought the same trenchant and restless intellect that made him so fine a scholar, poet, producer-director and one of the most erudite interpreters of classical music in the Sub-continent. His musical thinking was profound (sometimes abstruse and esoteric) as perhaps only those who listened to his discourses frequently could best appreciate these. His special gift for endowing tonality in general; and the use of shrutis (microtonal pitches) in particular, were the striking features of his songs.

Khurshid Anwar was born with the proverbial silver spoon in his mouth. His father was a leading specialist in criminal law, but had an irresistible passion for music. He had a large collection of gramophone discs, containing good selection of classical and light classical music. He also held soiree at his residence wherein seasoned practitioners of classical music were invited to demonstrate their melodic prowess. It was in this congenial environment that Khurshid Anwar was brought up. Besides, he spent a part of his formative years in Rohtak (Haryana), where his grandfather served as a senior civil servant. The influence of Haryana folk melodies on Khurshid Anwar's compositions can easily he discerned by discriminating listeners.

To some, because of his excellent educational qualifications and rich family background, Khurshid Anwar was a dry, not very affable individual,

but to those (like this scribe), who succeeded in penetrating the veneer of the introvert ambiance of his personality, Khurshid Anwar was friendly, kind and an understanding person.

It was a time of great political unrest when Khurshid Anwar was studying at Government College, Lahore. Left-oriented and anti-colonial enthusiasts started a movement to rid India of colonial Yoke of the British. As an acutely sensitive person, young Khurshid Anwar could not resist the temptation of joining the movement. Touching base with freedom frontline fighters of the time like Bhagat Singh and within his limits, he took part in the struggle for independence.

It is a popular misconception that Khurshid Anwar could not sing, nor he could play an instrument. The fact of the matter is that he was a practitioner of the art of classical singing, which he learnt from Ustad Tawwakal Husain Khan. According to his younger brother, Khawaja Sultan Ahmad (a senior lawyer of the Supreme Court of Pakistan), Khurshid Anwar was extremely good at imitating the singing styles of classical vocalists of different hues. He learnt classical vocalization by listening to the recorded music of frontline melodists of that time. Once Ustad Tawwakal Husain Khan chanced to listen to Khurshid Anwar imitating his style of singing during one of his visits to our house, disclosed Khawaja Sultan, adding, "My brother was not aware of the fact that someone was eves-dropping on him. The Khan Sahib did not interrupt Khurshid Anwar and waited for him to complete his practice session. Giving him a friendly hug, Tawwakal Khan, who was so pleased with my brother's talent, congratulated Khurshid Anwar and offered to teach him on a regular basis. In the estimation of the Khan Sahib, Khurshid Anwar become a competent classical singer already".

We inquired how come Khurshid Anwar did not vocally rehearse his compositions with the singers during the final pre-recording sessions. "It is not entirely true", he responded with a touch of authority, adding, "I have in my possession a cassette containing a very difficult composition of my brother - Chaand hassey duniya bassey, which Khurshid A2war recorded in his voice without any musical accompaniment. It was only after he underwent surgery for the removal of his inflamed tonsils that he gave up singing on doctor" advice".

At that stage of our conversation, another younger brother of the late composer, Khawaja Afzal interjected to remind us about the daily Riaz (training) which Khurshid Anwar used to have during the prime of his youth. "He would sing for hours", Khawaja Afzal pointed out, "when we, as younger brothers, used to listen in such a manner as would not disturb him or distract his concentration.

When asked to comment on his brother's acumen for compositions, Khawaja Sultan reminded about an incident that took place in Pehalgam in

Kashmir in the year 1940, "When all of us had gone there on a vacation. While Khrshid Anwar was enjoying the swings of a 'Jhoola tied with strong branches of a tree', and was being pushed by Rafiq Ghazanvi, he composed a beautiful song using his own lyrics written simultaneously with the invention of the tune surprising all of us. Mind you! He had not yet made his debut as a film composer although he was working for All India Radio as the producer incharge of music programmes . Creativity was simply oozing out of him", Khawaja Sultan recalled with a touch of nostalgic fondness.

Khawaja Sultan Ahmad also recalled his brother's association with lyricist D.N. Madhok in Lahore and Bombay and how Khurshid Anwar was cheated by the songwriter on several occasions.

"Madhok was not a clean person as he would stealthily sell my brother's compositions to producers of other films. After the success of Kurmai, my brother was assigned to score music for Kardar's film Sharda, and he composed a song - ghir ghir ayee badariya - for the film. But when Khurshid Anwar learnt that the film would not be directed by J.K. Nanda, as agreed upon earlier and that Mian Kardar would direct it, Khurshid Anwar go miffed and repudiated the commitment. Learning of the development, lyricist Madhok, who had earlier on rehearsed the mukhra of that song with my brother, passed it on to composer Naushad, who used it as his own creation in the film Sharda.

"Similarly, the tune of the song Mohay mera bachpna, in Kajal (produced by Malikha Pukhraj in Bombay) was invented by my brother Khurshid Anwar, but was passed on to music director Ghulam Muhammad by Madhok. The tune of another song, which Khurshid Anwar composed for the film Parwana, and was not included in it, was also given to the music director of the film, Dak Bangla by Madhok. Later, Khurshid Anwar used the same composition - Jaab yad kisi ki aye - in pakistani film Jhoomar, which was a remake of Parwana".

It is generally believed, that Khurshid Anwar when he was asked to sing for the radio, he shied away from the offer. What do you have to say about it?

"The perception is not based on facts. Khurshid Anwar did participate in the morning stint of radio by singing a morning raga. However, he was visibly nervous because it was the first time that he sang before a live microphone. Later in the night, he rendered a ghazal for the radio - Ye Kaya keeya mujhey kuch kuch mita kay chhor diya, zara sa chehrey say parda utha ke choor diya with complete confidence and ease. Perhaps, the ghazal was written by Khurshid Anwar, but not known for sure. What about the episode in which Late Mangeshkar reportedly did not wait for Khurshid Anwar for the rehearsal of a song when she learnt that the composer could neither sing or play an instrument, as narrated by Raju

Bhartan in the biography of Lata Mangeshker he has authored, Khawaja Sultan was asked.

This too has been misreported. The factual position is that Lata had been booked for recording at HMV studios for five consecutive days, and she had no time for the rehearsal of a song composed by Khurshid Anwar. Learning about it, my brother used the voice of Asha Bhosle, which he found equally effective to convey the nuances of his composition. Lata did not show any contempt for Khurshid Anwar for his inability to sing or play an instrument as narrated by the author of her biography.

A majority of Khurshid Anwar compositions are heard and enjoyed even today for their sonic freshness and enduring impact. His songs have the irresistible appeal of the sentiment of love and tender pahtos. They also radiate matchless beauty of music true to nature and daring in invention, and are as captivating to a child as to the sophisticate grown up individuals. The more often one listens to his compositions, the more meaning he/she reads into their melodies. One's aesthetic experience gets enriched and stimulated after a listening session. His varied pieces are original in all respects and exhibit a marked individuality of style distinct from those of his illustrious contemporaries in the subcontinent.

The mortal Khurshid Anwar is no more but his immortal melodies continue to provide solace to millions of his fans in the Subcontinent.

FILMOGRAPHY

Music Director

Mirza Jat (Panjabi, 1982)
Haider Ali (1979)
Shireen Farhad (1975)
Parai Aag (1971)
Salam E Mohabat (1971)
Guddo (Panjabi, 1970)
Heer Ranjha (Panjabi, 1970)
Hamraz (1967)
Sarhad (1966)
Chingari (1964)
Haveli (1964)
Ghunghat (1962)
Ayyaz (1961)
Koel (1959)
Jhoomer (1959)
Zehr E Ishq (1958)
Mirza Saheban (1956)
Intezar (1956)
Neelam Pari (1952)
Nishana (1950)
Singaar (1949)
Aaj Aur Kal (1947)
Pagdandi (1947)
Parwana (1947)
Yateem (1945)
Parakh (1944)
Ishara (1943)
Kurmai (Panjabi, 1941)

Writer

Hamraz (1967) (dialogue) (screenplay) (story)
Chingari (1964) (screenplay) (story)

Ghunghat (1962) (screenplay) (story)
Jhoomer (1959) (screenplay) (story)
Zehr E Ishq (1958) (screenplay) (story)
Intezar (1956) (screenplay) (story)

Producer

Hamraz (1967) (co-producer)
Chingari (1964) (co-producer)
Ghunghat (1962) (co-producer)
Jhoomer (1959) (producer)
Zehr E Ishq (1958) (co-producer)
Intezar (1956) (co-producer)

Director

Hamraz (1967)
Chingari (1964)
Ghunghat (1962)

AHANAG-E-KHUSRAVI

Khurshid Anwar produced and compiled a compendium of Classical music titled Ahanag-e-Khusravi, which took two years to complete. Initially, it was released on 30 LPs issued by EMI/Pakistan in 1978 as a joint presentation of EMI and PNCA (Pakistan National Council of the Arts).

It has two parts.

Raag Mala

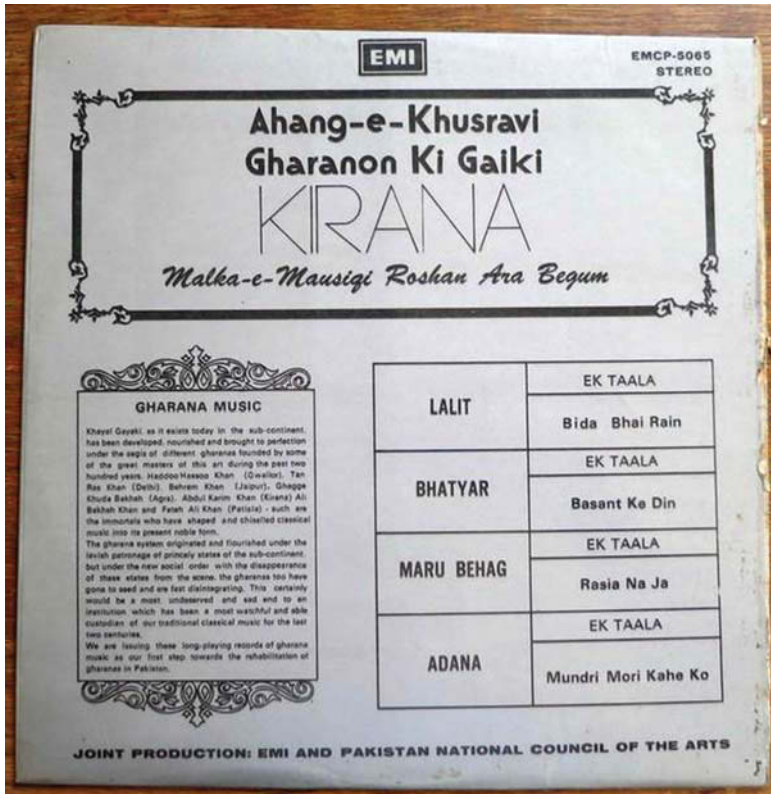
It has 10 volumes containing 90 Raags in ten Thaats, with a commentary by Khurshid Anwar explaining basic details of each Raag, and sung by all the leading Classical singers of Pakistan.

Gharonon Ki Gaiki

.It is a collection of Raags, sung by the foremost Classical singers of Pakistan, representing various Gharanas (schools) of Classical music. It has 20 Volumes.

EMI
EMI PAKISTAN
Gharanon Ki Gaiki
VOL. 1

EMI
EMCP-5054
STEREO
Ahang-e-Khusravi
RAAG MALA
BHAIROV THAAT
VOLUME-5
A thorough knowledge of different classical ragas most commonly in use in the sub-continent is a prerequisite not only for the performing artist but equally for the discriminating listener. This Raag-Mala is an anthology of more than ninety such ragas performed by prominent musicians of Pakistan belonging to various gharanas of Khayal gayaki. Each raga is preceded by a brief narration about its 'swroop' (tonal structure), its 'thaat' (mode), its 'aroh' and 'avroh' (ascent and descent) its 'vadi' and 'samvadi' (sonant and consonant) and its time of performance. The narration also includes valuable information about tonal combinations peculiar to each raga, specially where a raga so closely resembles another that to keep them apart becomes a test and a challenge for the performing musician.
KHURSHID ANWAR
BHAIROV
SA re GA ma PA dha NI SA
JOINT PRODUCTION : EMI AND PAKISTAN NATIONAL COUNCIL OF THE ARTS.


EMI
EMCP-5065
STEREO
Ahang-e-Khusravi
Gharanon Ki Gaiki
KIRANA
Malka-e-Mausiqi Roshan Ara Begum
GHARANA MUSIC
Khayal Gayaki, as it exists today in the sub-continent, has been developed, nourished and brought to perfection under the aegis of different gharanas founded by some of the great masters of this art during the past two hundred years. Haddoo Hassoo Khan (Gwalior), Tan Ras Khan (Delhi), Behram Khan (Jaipur), Ghagge Khuda Bakhsh (Agra), Abdul Karim Khan (Kirana) Ali Bakhsh Khan and Fateh Ali Khan (Patiala) - such are the immortals who have shaped and chiselled classical music into its present noble form.
The gharana system originated and flourished under the lavish patronage of princely states of the sub-continent, but under the new social order with the disappearance of these states from the scene, the gharanas too have gone to seed and are fast disintegrating. This certainly would be a most undeserved and sad end to an institution which has been a most watchful and able custodian of our traditional classical music for the last two centuries.
We are issuing these long-playing records of gharana music as our first step towards the rehabilitation of gharanas in Pakistan.
LALIT
EK TAALA
Bida Bhai Rain
BHATYAR
EK TAALA
Basant Ke Din
MARU BEHAG
EK TAALA
Rasia Na Ja
ADANA
EK TAALA
Mundri Mori Kahe Ko
JOINT PRODUCTION: EMI AND PAKISTAN NATIONAL COUNCIL OF THE ARTS

PICRIC ACID CASE

KHURSHID ANWAR'S PICRIC ACID CASE
CLIPPINGS OF THE DAILY URDU NEWSPAPER 'INQELAAB'
LAHORE, REGARDING THE ARREST OF KHURSHID ANWAR IN 'THE
PICRIC ACID CASE' - 1930

ARREST OF THE SON OF BARRISTER KHWAJA FEROZUDDIN

Consequences of the Theft of Picric Acid from Islamia College

Lahore - 17th February - Following the theft of Picric Acid from Islamia College, reports have been received of similar thefts from other schools,

Police were deployed for surveillance in all the schools and colleges.

Consequently, the thefts ceased, and the matter appeared as resolved.

Today, suddenly, Muhammad Saeed, Sub Inspector Police Station Naulakha, along with the ASI, raided the house of Barrister Khwaja Ferozuddin and arrested his 16/17 years 17-year-old son, Khurshid Anwar. During the search, some notebooks were recovered by the police. It is believed that these may contain the bomb-making procedure. But what is written in those notebooks is unclear. It is said that the secret police had previously warned Khurshid Anwar about an anonymous poster. It is also noted that Khurshid Anwar had actively participated in the Ghazi Ilm-ud-din agitation. It is learnt that the police have also arrested some Muslim students in this connection as well. But it could not be known where these students are being kept.

Further details of the situation are awaited.

PICRIC ACID THEFT CASE

Lahore, 4th March - The police arrested eight individuals in connection

with the picric acid thefts. Among those remanded is Khurshid Anwar, son of Khawaja Ferozuddin. Today, the remaining arrested accused were to be presented in court for the possibility of release. Their relatives remained in the court all day. However, the police got them remanded by the City Magistrate and sent them back to custody. Their relatives did not even get a chance to see them.

It appears that the police were unable to find any evidence against Inder, Roshan, and Tajuddin, and they will be released soon. Additionally, it has been learned that, according to a statement by the crown witness, more

youths will be arrested.

Yesterday evening, police took the crown witness Nek Muhammad to the Chhota Ravi river by lorry. It is said that the culprits planned to make bombs there.

The news that Khurshid Anwar has become a crown witness is incorrect.

THE COURT CASE OF THE PICRIC ACID THEFT

Lahore - 5th March - About the arrests in this case, it has been learned that the police wants to file different cases regarding the arrested youth. It is believed that the police investigation is not yet complete. Therefore, the police will request further remand at the next court appearance.

CASE OF THE THEFT OF PICRIC ACID

Lahore - 13 March Today, in the court of Dewan Harbans Lal Magistrate First Class, the charge sheet of the accused, Khurshid Anwar, Taj Din, Roshan Lal, Nek Muhammad, Rashid and Muhammad Sadiq, arrested in connection with the theft of Picric Acid was presented.

Various lawyers appeared on behalf of different accused. Bail applications were submitted on behalf of the accused. However, after consideration, the court set the hearing date for 17th March.

PICRIC ACID THEFT CASE

Complaints of Police Mistreatment

Lahore, 16th March - It is said that the accused arrested by the police in connection with the theft of pitcher acid are complaining of mistreatment by the police. The magistrate permitted the father of the accused, Roshan Lal, to meet [him]. But the police have not yet provided an opportunity for the meeting. It is also said that he is not even allowed to shave his beard. At the Kotwali police station, the condition of the accused, Tajuddin, is unspeakable. He stated to a representative of the Lahore News Agency that the pots of human waste are kept in the same room where the detainees are locked up. The Kotwal [police chief] has been complained to several times. But no action is taken.

Failed attempts to make an approver

It is reported that the accused, Rashid, had initially promised to become

a state witness, but he has now completely refused. Last time, the accused, Inder, was not presented in court. It is believed that he has fallen into the clutches of the police. The news of Khurshid Anwar becoming an approver is also wrong.

MR. KHURSHID ANWAR'S BAIL APPLICATION

Lahore, 20th March - Today, in the court of Mr. Gordon Walker, Sessions Judge, Mr. Saleem, presented a bail application on behalf of Khurshid Anwar, son of Khawaja Ferozuddin. It should be remembered that Khurshid Anwa is accused of stealing Picric Acid.

KHURSHID ANWAR RELEASED ON BAIL

Lahore, 21st March - Today, in the court of the Sessions Judge, Lahore,

Mr M. Saleem, an advocate representing the son of Khwaja Ferozuddin, MrKhurshid Anwar, presented the bail application. Mr. Saleem, presenting the application, stated that the accused comes from a respectable family and is currently a student in the Intermediate class. He needs to appear for the annual examination; therefore, he should be granted bail.

After considering the lawyer's arguments, the court ordered the accused's release on two personal surety bonds of three thousand rupees each

خواجہ فیروز الدین بیرسٹر کے صاحبزادے کی گرفتاری

اسلامیہ کالج سے بکرک ایسیڈ کی چوری کا شاخسانہ

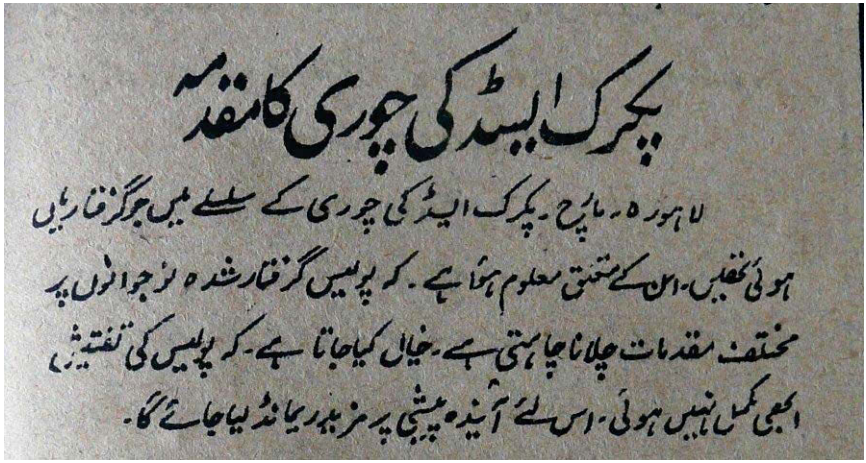
لاہور ۱۰ر فروری۔ اسلامیہ کالج لاہور سے بکرک ایسیڈ کی چوری کے بعد دیگر سکولوں سے بھی اس ایسڈ کی چوری کی اطلاعات موصول ہوتی رہیں پولیس نے تمام کالجوں اور سکولوں کے معملوں پر سپیشل پولیس کا پہرہ لگا دیا تھا۔ جس سے چوری کا بورا انسداد ہو گیا۔ اور معلوم ہوتا تھا۔ کہ معاملہ رفت گزشت ہو گیا ہے۔ آج اچانک مسٹر محمد سعید سب انسپکٹر پولیس تھانہ نولکھا نے اپنے سب انسپکٹر کی معیت میں خواجہ فیروز الدین بیرسٹر کے مکان پر چھاپہ مارا اور ان کے صاحبزادے خورشید انور کو جس کی عمر سولہ اور سترہ سال کے درمیان ہے گرفتار کر لیا۔ خانہ تلاشی سے چند ایک کاپیاں بھی برآمد ہوئیں۔ خیال کیا جاتا ہے کہ ان کاپیوں میں بم بنانے کے نسخے درج ہیں۔ لیکن صحیح طور پر کوئی نہیں کہہ سکتا۔ کہ ان کاپیوں میں کیا درج ہے کہا جاتا ہے کہ خفیہ پولیس نے پہلے بھی ایک گمنام اشتہار کے سلسلہ میں خورشید انور کو متنبہ کیا تھا۔ یہ بھی کہا جاتا ہے کہ خورشید انور نے غازی علم الدین کی ایجی ٹیشن میں بھی کافی حصہ لیا تھا۔ معلوم ہوا ہے۔ کہ پولیس نے اس سلسلہ میں چند ایک مسلمان طلبا کو بھی گرفتار کیا ہے۔ لیکن یہ معلوم نہیں ہو سکا۔ کہ یہ طلبا کہاں رکھے گئے ہیں۔ مزید حالات کا انتظار ہے۔

پکرک ایسڈ کی چوری کا مقدمہ

لاہور ۴۔ مارچ پکرک ایسڈ کی چوری کے سلسلے میں پولیس نے جو آٹھ ملزم گرفتار کر رکھے ہیں۔ ان میں سے خواجہ فیروز الدین کے فرزند خورشید انور کو کاریمانڈ پولیس نے کل ہی لے لیا تھا۔ باقی ملزم آج عدالت میں مہلت تفتیش کے لئے پیش ہونے والے تھے۔ ان کے رشتہ دار تمام دن عدالت میں بیٹھے رہے۔ لیکن پولیس نے مسٹی مجسٹریٹ سے ان کا ریمانڈ لیکر ملزموں کو پھر حوالات بھیجوا دیا۔ ملزموں کے عزیز و اقارب کو انہیں دیکھنے کا موقع بھی نہیں ملا۔

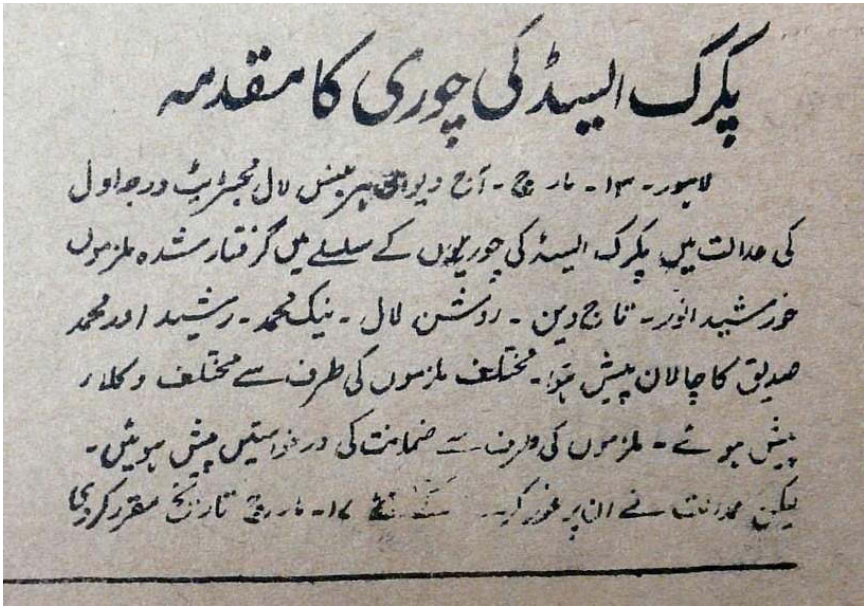
معلوم ہوا ہے کہ اندر۔ روشن اور تاج الدین کے خلاف پولیس کو کوئی شہادت نہیں ملا۔ اور وہ عنقریب رہا کر دیئے جائیں گے۔ ساتھ ہی یہ بھی افواہ ہے کہ گواہ سلطانی کے کہنے پر چند اور نوجوانوں کی گرفتاریاں بھی عمل میں آئیں گی۔

کل شام پولیس نیک محمد گواہ سلطانی کو ایک لاری میں بٹھا کر چھوٹے دریائے راوی پر لے گئی۔ کہا جاتا ہے کہ اس مقام پر ملزم بم بنانے کا ارادہ رکھتے تھے۔ خورشید انور کے سلطانی گواہ بن جانے کی خبر غلط ہے۔



پکرک ایسٹڈ کی چوری کا مقدمہ

لاہور ۵۔ مارچ۔ پکرک ایسٹڈ کی چوری کے سلسلے میں جو گرفتاریاں ہوئی تھیں۔ ان کے متعلق معلوم ہوا ہے۔ کہ پولیس گرفتار شدہ نوجوانوں پر مختلف مقدمات چلانا چاہتی ہے۔ خیال کیا جاتا ہے۔ کہ پولیس کی تفتیش ابھی مکمل نہیں ہوئی۔ اس لئے آئندہ پیشی پر مزید ریمانڈ لیا جائے گا۔



پکرک ایسٹڈ کی چوری کا مقدمہ

لاہور۔ ۱۳۔ مارچ۔ آج دیوان بہز بنس لال مجسٹریٹ درجہ اول کی عدالت میں پکرک ایسٹڈ کی چوریوں کے سلسلے میں گرفتار شدہ ملزموں خورشید انور۔ تاج دین۔ روشن لال۔ نیک محمد۔ رشید اور محمد صدیق کا چالان پیش ہوا۔ مختلف ملزموں کی طرف سے مختلف وکلاء پیش ہوئے۔ ملزموں کی طرف سے ضمانت کی درخواستیں پیش ہوئیں۔ لیکن عدالت نے ان پر غور کرنے کے بعد ۱۷۔ مارچ تاریخ مقرر کر دی

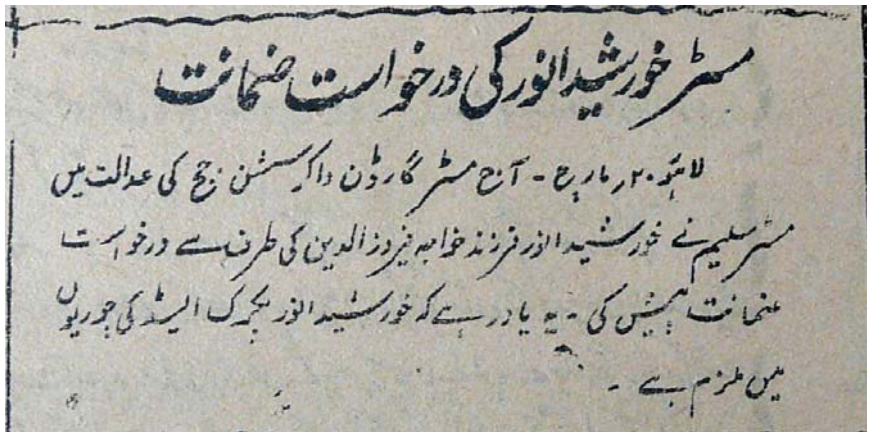
پکڑک ایسڈ کی چوری کے مقدمے

پولیس کی بدسلوکی کی شکایت

لاہور ۱۶- مارچ - کہا جاتا ہے۔ کہ پکڑک ایسڈ کی چوری کے سلسلے میں پولیس نے جو ملزم گرفتار کر رکھے ہیں۔ وہ پولیس کی بدسلوکی کی شکایت کرتے ہیں۔ ملزم روشن لال کے باپ کو مجسٹریٹ نے ملاقات کی اجازت دیدی تھی۔ لیکن پولیس نے ابھی تک ملاقات کا موقع نہیں دیا یہ بھی کہا جاتا ہے۔ کہ اسے ڈاڑھی منڈانے کی اجازت بھی نہیں دی جاتی۔ کوتوالی میں ملزم تاج الدین کی حالت ناگفتہ بہ ہے۔ لاہور نیوز ایجنسی کے ایک نمائندے سے اس نے بیان کیا۔ کہ پیشاب پاخانہ کے برتن اسی کمرے میں رکھے جاتے ہیں جس میں حوالاتی بند ہوتے ہیں۔ کوتوال شہر سے کئی مرتبہ شکایت کی گئی ہے۔ لیکن کوئی شنوائی نہیں ہوتی۔

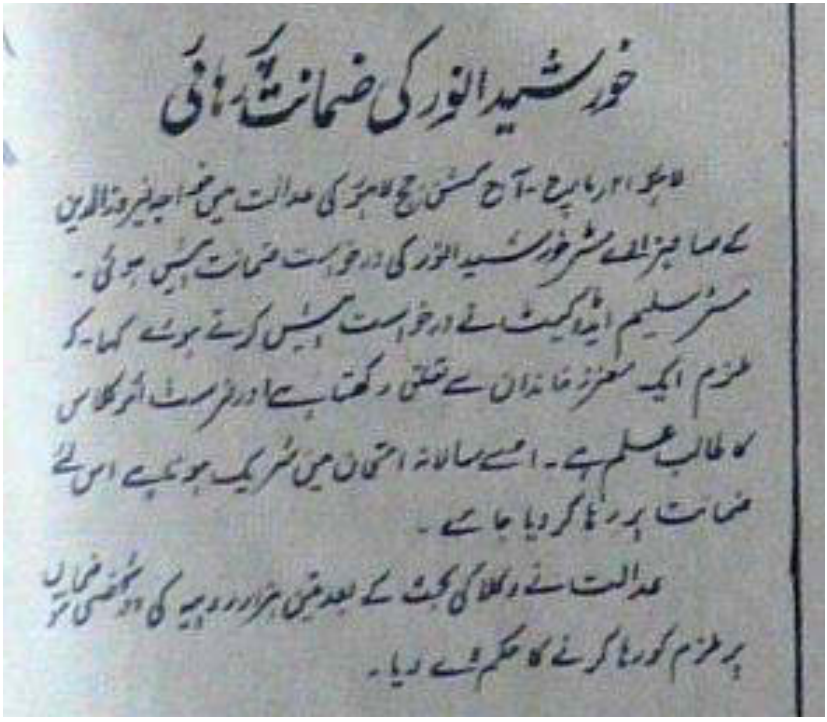
سلطانی گواہ بنانے کی ناکام کوششیں

کہا جاتا ہے۔ ملزم رشید نے سلطانی گواہ بننے کا وعدہ کیا تھا لیکن اب بالکل انکاری ہوگیا۔ پچھلی مرتبہ ملزم رندر کو عدالت میں پیش نہیں کیا۔ خیال کیا جاتا ہے۔ کہ وہ پولیس کے ہتھے چڑھ گیا ہے۔ خود رشید انور کے سلطانی گواہ بننے کی خبر بھی غلط ہے۔



مسٹر خورشید انور کی درخواست ضمانت

لاہور ۲۰ مارچ - آج مسٹر گارڈن داکر سشن جج کی عدالت میں مسٹر سلیم نے خورشید انور فرزند خواجہ فیروز الدین کی طرف سے درخواست ضمانت پیش کی - یہ یاد رہے کہ خورشید انور بحرک ایسڈ کی چوریوں میں ملزم ہے -



خورشید انور کی ضمانت پر رہائی

لاہور ۱۲ مارچ۔ آج سشن جج لاہور کی عدالت میں خواجہ فیروز الدین کے صاحبزادے مسٹر خورشید انور کی درخواست ضمانت پیش ہوئی۔ مسٹر سلیم ایڈووکیٹ نے درخواست پیش کرتے ہوئے کہا۔ کہ ملزم ایک معزز خاندان سے تعلق رکھتا ہے اور فرسٹ ائر کلاس کا طالب علم ہے۔ اسے سالانہ امتحان میں شریک ہونا ہے اس لئے ضمانت پر رہا کر دیا جائے۔

عدالت نے وکلا کی بحث کے بعد تین ہزار روپیہ کی دو شخصی ضمانتوں پر ملزم کو رہا کرنے کا حکم دے دیا۔

FAIZ LAST MEETING WITH KHURSHID ANWAR

The following was posted by Faiz's daughter, artist Salima Hashmi.

My father's friendship with the famous musician Khurshid Anwar Sahib went back to their days at Government College Lahore. My father used to say that Khawaja Sahib was a better poet than him back then.

When my father was in Beirut, Khawaja Sahib, who had more or less withdrawn from the world, met me somewhere and said, "Write to Faiz Sahib and tell him that I am definitely ill, but I will not leave this world without meeting him. He knows how stubborn I am." When my father returned home, Khawaja Sahib was admitted to the Railway Hospital in Lahore.

As soon as my father arrived, I mentioned my meeting with Khawaja Sahib and conveyed his message. My father said, 'We'll go tomorrow.' The next day we went to the hospital and the two met. Khawaja Sahib was in a very good mood and didn't look weak at all. My father's health was also better than before. They hugged and their eyes welled up.

I saw that the situation was getting a bit emotional, so I said somewhat sternly, "Khawaja Sahib, winter is coming. Now both of you old men should sit in the garden and write your books. Khawaja Sahib, you have been promising to write a book on music for centuries, and Abu (father), you have to start your autobiography."

Khawaja Sahib smiled and said, "Faiz, you have come, now I am ready to go." I saw something floating in my father's eyes, he quickly replied, "Yes, we will both go together." Khawaja Sahib turned out to be true to his word, he passed away a week later.

Faiz Sahib, who believed in upholding friendship, passed away 20 days later.

PHOTO GALLERY

URDU TEXT OF THE INTERVIEW

خواجہ خورشید انور کی کہانی!

تحریک آزادی کے جیالے کارکن اور مشہور موسیقار

ملکہ راج آنند نے پرپوز کیا تھا مگر ان کے والد نے مجھے متاثر نہ کر سکے

امغر علی کوش

میں ۱۷ برس کی عمر میں ہم بنانے اور فرنگی حکمرانوں کے خلاف دہشت پھیلانے کے جرم میں گرفتار ہوا

۱۹۲۸ء میں میری غزلیں نیرنگ خیال میں چھپتی تھیں اور اس وقت تک فیض شاعری شروع نہیں کی تھی

فیض احمد فیض

ورق ورق زندگی: ۳

"کرمایا بہ بخشائے بر حال ما!"

ابو سعید قریشی

6

1983-06-10.jpg

تحریک آزادی کے جیالے کارکن اور عظیم موسیقار

خواجہ خورشید انور کی کہانی ۲

اصغر علی کوثر

رفیع پیر میرا لکھا ڈرامہ دیکھ کر بہت خوش ہوئے

رات تھیٹر میں گزرنے کی وجہ سے صبح مجھے سکول میں نیند آتی تھی اور میں نے استاد صاحب..

1983-06-17.jpg

تحریکِ آزادی کے جیالے کارکن اور عظیم موسیقار خواجہ خورشید انور کی کہانی

— ۳ —

اصغر علی کوثر

میری مرتب کی ہوئی پہلی آفیشل دھن (سنگیت دھون) سن کر یوں اندازہ ہوتا جیسے قرآن پاک کی قرأت ہو رہی ہو

میں نے جب ہائیڈیل کی نوکری چھوڑی تو ایک فلم ڈائریکٹر جنرل کے پاس پہنچا کہ میرا انٹرویو منظور کیا جائے

1983-06-24.jpg

تحریک آزادی کے جیالے لکاکن اور مشہور موسیقار خواجہ خورشید انور کی کہانی (۴)

میں علامہ اقبالؒ کی گود میں کھیلتا رہا ہوں

جاوید کا مصور پر دردِ دل سے مرتبہ خواجہ خورشید انور اور اداکار منصور شکار، راوی، نظم ساز سلطان جیونی

آفتاب اقبال میرے پاس آئے کہ میری ابا جان (علامہ) سے صلح کرادیں!

امغر عل کوشش

1983-07-01.jpg

خواجہ خورشید انور کی کہانی

— ۵ —

تحریک آزادی کے جیالے کا رکن اور عظیم موسیقار

اصغر علی ٹرنر

خواجہ خورشید انور کے نام سے کون واقف نہیں۔ وہ ایک عظیم موسیقار تھے۔ ان کی موسیقی میں ایک روحانی کیفیت ہوتی تھی۔ ان کی دھنیں سننے والے کو ایک اور ہی دنیا میں لے جاتی تھیں۔ ان کی موسیقی میں ایک ٹھہراؤ تھا۔ ایک سکون تھا۔ ایک طمانیت تھی۔ ان کی موسیقی میں ایک ایسی گہرائی تھی جو سننے والے کو اپنے اندر سمو لیتی تھی۔ ان کی موسیقی میں ایک ایسی مٹھاس تھی جو سننے والے کے دل و دماغ میں رچ بس جاتی تھی۔ ان کی موسیقی میں ایک ایسی تازگی تھی جو سننے والے کو ایک نئی دنیا میں لے جاتی تھی۔ ان کی موسیقی میں ایک ایسی جادو تھا جو سننے والے کو اپنے سحر میں گرفتار کر لیتا تھا۔ ان کی موسیقی میں ایک ایسی روحانی کیفیت تھی جو سننے والے کو ایک نئی دنیا میں لے جاتی تھی۔ ان کی موسیقی میں ایک ایسی مٹھاس تھی جو سننے والے کے دل و دماغ میں رچ بس جاتی تھی۔ ان کی موسیقی میں ایک ایسی تازگی تھی جو سننے والے کو ایک نئی دنیا میں لے جاتی تھی۔ ان کی موسیقی میں ایک ایسی جادو تھا جو سننے والے کو اپنے سحر میں گرفتار کر لیتا تھا۔

تیرہ چودہ سال کی دبلی پتلی خوبصورت لڑکی جسے ہم کئی کئی گھنٹے بیٹھے دیکھتے رہتے تھے — وہ لڑکی آج کی مسز انداگاندھی ہے

مسلم لیگ کے جھنڈے کے نیچے جمہوریت پر خورشید اور دیگر رہنما مسز وجے لکشمی پنڈت سے

تحریک آزادی کے کارکن اور عظیم موسیقار

خواجہ خورشید انور کی کہانی

حریت پسندوں کا پروگرام یہ تھا کہ بسوں کو لوٹا جائے اور بموں کی تیاری کے بعد پنجاب کے پولیس سٹیشنوں کو نشانہ بنایا جائے،

قسط (۶) | اعزاز علی کرمٹ

بعد میں معلوم ہوا کہ وہ حریت پسندوں کے بھیس میں حکومت کا مخبر تھا

تحریکِ پاکستان کے جیالے کارکن اور عظیم موسیقار خواجہ خورشید انور کی کہانی

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پولیس افسر رقبیاں لینے اور جاگیریں پانے کے لیے حُریت پسند جماعتوں میں اپنے آدمی بھیجتے تھے جو جوانوں کو بھنک لوٹنے اور ہنگامے کرنے پر اُکساتے رہتے

اصغر علی کوشش

ایک ملاقات کے دوران بھی کئی گفتنی رہ ہی ہوں گی مگر کوئی کے بڑھتے ہوئے قدموں کو دیکھ کر ہر شخص یہ محسوس کرنے لگتا ہے کہ اب ہمیں رخصت ہونا چاہیے۔ ہم بھی کچھ ایسا ہی محسوس کر رہے تھے۔ ہم نے کہا کہ خواجہ صاحب! آپ کی مصروفیات کا ہمیں اندازہ ہے۔ آپ کا وقت بہت قیمتی ہے۔ ہم آپ کا مزید وقت ضائع نہیں کرنا چاہتے۔ ہم پھر حاضر ہوں گے۔ خواجہ صاحب نے کہا کہ ابھی تو آپ کو میرے بارے میں بہت کچھ لکھنا ہے۔ ابھی تو آپ نے میرے بارے میں کچھ لکھا ہی نہیں۔ ہم نے کہا کہ ہم آپ کی زندگی کے بارے میں بہت کچھ لکھیں گے۔ ہم آپ کی زندگی کے بارے میں بہت کچھ جانتے ہیں۔ ہم آپ کی زندگی کے بارے میں بہت کچھ لکھیں گے۔ ہم آپ کی زندگی کے بارے میں بہت کچھ لکھیں گے۔ ہم آپ کی زندگی کے بارے میں بہت کچھ لکھیں گے۔

خواجہ صاحب نے کہا کہ ابھی تو آپ نے میرے بارے میں کچھ لکھا ہی نہیں۔ ہم نے کہا کہ ہم آپ کی زندگی کے بارے میں بہت کچھ لکھیں گے۔ ہم آپ کی زندگی کے بارے میں بہت کچھ لکھیں گے۔ ہم آپ کی زندگی کے بارے میں بہت کچھ لکھیں گے۔ ہم آپ کی زندگی کے بارے میں بہت کچھ لکھیں گے۔

تحریکِ آزادی کے جیالے کارکن اور عظیم موسیقار

خواجہ خورشید انور کی کہانی

میرے الدنے دھمکی دی
کہ اگر تم سلطانی گواہ نہ بنے
تو میں خود کو گولی مار لوں گا
لیکن

اصغر علی کوشش

خواجہ خورشید انور جہاں اور زیادہ بڑے موسیقار کے طور پر جانے جاتے ہیں وہاں وہ ایک بڑے فلم ڈائریکٹر بھی تھے۔ ان کی پہلی فلم ’’ہمایوں‘‘ ۱۹۴۵ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو نامور اداکار پرتھوی راج کپور تھے۔ اس فلم کی ہیروئن نورجہاں کی بہن زینت بیگم تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’گلنار‘‘ ۱۹۴۷ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’انوکھی ادا‘‘ ۱۹۴۸ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’شاہی لٹیرا‘‘ ۱۹۴۹ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’پاٹے خان‘‘ ۱۹۵۰ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’دلاری‘‘ ۱۹۵۱ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’چاند‘‘ ۱۹۵۲ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’میرا‘‘ ۱۹۵۳ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’سوہنی‘‘ ۱۹۵۴ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’مرزا غالب‘‘ ۱۹۵۴ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’انارکلی‘‘ ۱۹۵۵ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’شاہی لٹیرا‘‘ ۱۹۵۶ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’پاٹے خان‘‘ ۱۹۵۷ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’دلاری‘‘ ۱۹۵۸ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’چاند‘‘ ۱۹۵۹ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’میرا‘‘ ۱۹۶۰ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے 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میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’میرا‘‘ ۱۹۶۸ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’سوہنی‘‘ ۱۹۶۹ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’مرزا غالب‘‘ ۱۹۷۰ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم 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تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’دلاری‘‘ ۱۹۷۴ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’چاند‘‘ ۱۹۷۵ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’میرا‘‘ ۱۹۷۶ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’سوہنی‘‘ ۱۹۷۷ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’مرزا غالب‘‘ ۱۹۷۸ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’انارکلی‘‘ ۱۹۷۹ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور 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بعد خواجہ خورشید انور نے ’’سوہنی‘‘ ۱۹۹۳ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’مرزا غالب‘‘ ۱۹۹۴ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’انارکلی‘‘ ۱۹۹۵ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’شاہی لٹیرا‘‘ ۱۹۹۶ء میں ریلیز ہوئی تھی۔ اس 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فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’انارکلی‘‘ ۲۰۰۳ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’شاہی لٹیرا‘‘ ۲۰۰۴ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم بھی بہت کامیاب ہوئی تھی۔ اس فلم کے بعد خواجہ خورشید انور نے ’’پاٹے خان‘‘ ۲۰۰۵ء میں ریلیز ہوئی تھی۔ اس فلم کے ہیرو اداکار سپرو تھے۔ اس فلم کی ہیروئن نسیم بانو تھیں۔ اس فلم کے موسیقار خواجہ خورشید انور تھے۔ اس فلم کے گیت تنویر نقوی نے لکھے تھے۔ اس فلم کے گیت بہت مقبول ہوئے تھے۔ ان گیتوں کی مقبولیت کی وجہ سے فلم 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بقیہ: خواجہ خورشید انور

1983-08-12-contd.jpg

تحریکِ آزادی کے
جیالے کارکن اور عظیم موسیقار

خواجہ خورشید انور کی کہانی ۹

اس زمانے میں سہگل کے ساتھ ایک ہندو نوجوان بھی گرفتار ہوا تھا، وہ آج کل لندن میں ہے جب میں فلم "چنگاری" بنا رہا تھا تو وہ مجھے ملنے لاہور آیا تھا۔

بھگت سنگھ نے اسمبلی بم کیس پر پریس بیان پڑھا تھا

خواجہ خورشید انور جب یہ باتیں کر رہے تھے اس وقت ان کا چہرہ دمک رہا تھا اور حب الوطنی کے واقعات پر ان کی آواز بھرا گئی تھی۔ وہ اپنی زندگی کے یہ واقعات بیان کر رہے تھے جن میں انہوں نے بڑی بڑی قربانیاں دی تھیں۔ وہ انگریز کے خلاف نفرت اور وطن کی آزادی کے لیے اپنی جان پر کھیل جانے کے متعلق تھے۔ وہ ان کا تذکرہ کر رہے تھے جو اپنی زندگی کا قیمتی سرمایہ وطن کی آزادی پر نچھاور کر گئے۔ وہ ان کی ایک تابناک تاریخ مرتب کر رہے تھے۔ وہ ان کی قربانیوں کو خراجِ تحسین پیش کر رہے تھے۔ وہ ان کی قربانیوں کی داستان سنا رہے تھے۔ وہ ان کی عظمت کا اعتراف کر رہے تھے۔ وہ ان کی یاد میں کھو گئے تھے۔ وہ ان کی یاد میں ڈوب گئے تھے۔ وہ ان کی یاد میں رو رہے تھے۔ وہ ان کی یاد میں آنسو بہا رہے تھے۔ وہ ان کی یاد میں آنسو پی رہے تھے۔ وہ ان کی یاد میں آنسو پونچھ رہے تھے۔ وہ ان کی یاد میں آنسو روک رہے تھے۔ وہ ان کی یاد میں آنسو ضبط کر رہے تھے۔ وہ ان کی یاد میں آنسو چھپا رہے تھے۔ وہ ان کی یاد میں آنسو پی

تحریکِ آزادی کے جیالے کارکن اور عظیم موسیقار

خواجہ خورشید انور کی کہانی (۱۰)

اُس وقت کے برطانوی افسر بھی ہوشربا رقم کا پرچار کرتے تھے:

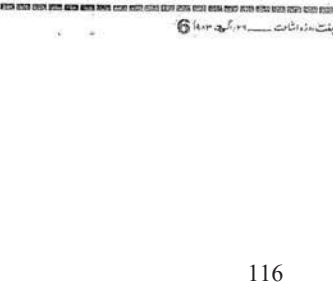
تحریک ترقی پسند مصنفین بھی فاشزم کا مقابلہ کرنے کے لیے معرضِ وجود میں آئی تھی:

احمد علی کوثر

خواجہ خورشید انور ایک ایسے گھرانے میں پیدا ہوئے جہاں موسیقی کو شجرِ ممنوعہ سمجھا جاتا تھا۔ ان کے والد خواجہ فیروز الدین ایک بڑے وکیل تھے۔ ان کا شمار اپنے زمانے کے امیر ترین لوگوں میں ہوتا تھا۔ ان کے بڑے بھائی خواجہ خورشید احمد انگلستان سے بیرسٹری کی ڈگری لے کر آئے تھے۔ وہ بھی ایک بڑے وکیل تھے۔ ان کے چھوٹے بھائی خواجہ خورشید انور کو بچپن ہی سے موسیقی سے لگاؤ تھا۔ وہ ہارمونیم پر اکثر کوئی نہ کوئی دھن بجاتے رہتے تھے۔ ان کے بڑے بھائی کو یہ بات سخت ناپسند تھی۔ وہ اکثر انہیں ڈانٹتے تھے کہ یہ کیا لچر شغل اپنا رکھا ہے۔ تمہیں کچھ پتا ہے کہ موسیقی کو ہمارے معاشرے میں کیا مقام حاصل ہے۔ ایک شریف گھرانے کا لڑکا اس قسم کی حرکتیں کرے، یہ ہمارے لیے بڑی شرم کی بات ہے۔ خورشید انور اپنے بھائی کی ڈانٹ سن کر خاموش ہو جاتے تھے۔ ان کے دل میں موسیقی کی محبت کم نہ ہوئی۔ وہ چھپ چھپ کر ہارمونیم بجاتے رہتے تھے۔

خواجہ خورشید انور کے والد خواجہ فیروز الدین ایک بڑے وکیل تھے۔ ان کا شمار اپنے زمانے کے امیر ترین لوگوں میں ہوتا تھا۔ ان کے بڑے بھائی خواجہ خورشید احمد انگلستان سے بیرسٹری کی ڈگری لے کر آئے تھے۔ وہ بھی ایک بڑے وکیل تھے۔ ان کے چھوٹے بھائی خواجہ خورشید انور کو بچپن ہی سے موسیقی سے لگاؤ تھا۔ وہ ہارمونیم پر اکثر کوئی نہ کوئی دھن بجاتے رہتے تھے۔ ان کے بڑے بھائی کو یہ بات سخت ناپسند تھی۔ وہ اکثر انہیں ڈانٹتے تھے کہ یہ کیا لچر شغل اپنا رکھا ہے۔ تمہیں کچھ پتا ہے کہ موسیقی کو ہمارے معاشرے میں کیا مقام حاصل ہے۔ ایک شریف گھرانے کا لڑکا اس قسم کی حرکتیں کرے، یہ ہمارے لیے بڑی شرم کی بات ہے۔ خورشید انور اپنے بھائی کی ڈانٹ سن کر خاموش ہو جاتے تھے۔ ان کے دل میں موسیقی کی محبت کم نہ ہوئی۔ وہ چھپ چھپ کر ہارمونیم بجاتے رہتے تھے۔

فیض احمد فیض آئی سی ایس کے امتحان میں کوئی پوزیشن نہ حاصل کر سکے



ممتاز مصورِ شہیر ذوقی کی پیشکش:

مغربی ممالک کا مطالعاتی سفر

1983-08-26.jpg

تحریک آزادی کے جیالے کارکن اور عظیم موسیقار

خواجہ خورشید انور

کی کہانی ۱۱

میں عقیدۃً ہر دُعا کو دوا کی تاثیر تصوّر کرتا ہوں

آئی سی ایس کا امتحان دینے گیا تو پولیس کی رپورٹ سراسر تعریف خلاف تھی

1983-09-02.jpg

تحریک آزادی کے جیالے کارکن اور عظیم موسیقار

خواجہ خورشید انور کی کہانی

(۱۲)

محمد علی کوثر

فانی فن کار لافانی سنگیت

خواجہ خورشید انور کی تمام زندگی ایک ایسے طبقاتی معاشرے سے ٹکراؤ میں گزری جہاں ہر قدم پر ان کی راہ میں رکاوٹیں کھڑی کی گئیں۔ ان کا خاندان ایک علمی و ادبی خاندان تھا۔ ان کے والد خواجہ فیروز الدین ایک بڑے وکیل تھے۔ ان کے بڑے بھائی خواجہ خورشید انور کو بھی وکیل بنانا چاہتے تھے۔ ان کی یہ بات تو نہیں مانی گئی لیکن ان کے بھائی نے ان کو ولایت بھیجنے سے انکار کر دیا۔ خواجہ صاحب کے والد کا انتقال ۱۹۴۰ء میں ہوا۔ اس وقت خواجہ خورشید انور کی عمر صرف ۱۸ سال تھی۔ ان کے بڑے بھائی نے ان کو ولایت بھیجنے سے انکار کر دیا۔ خواجہ صاحب کے والد کا انتقال ۱۹۴۰ء میں ہوا۔ اس وقت خواجہ خورشید انور کی عمر صرف ۱۸ سال تھی۔ ان کے بڑے بھائی نے ان کو ولایت بھیجنے سے انکار کر دیا۔

خواجہ صاحب کی زندگی کا ایک اور المیہ یہ ہے کہ ان کی بیوی بھی ان کی زندگی میں ان کا ساتھ چھوڑ گئیں۔ ان کی بیوی کا انتقال ۱۹۴۸ء میں ہوا۔ اس وقت ان کی عمر صرف ۲۶ سال تھی۔ ان کے بڑے بھائی نے ان کو ولایت بھیجنے سے انکار کر دیا۔ خواجہ صاحب کے والد کا انتقال ۱۹۴۰ء میں ہوا۔ اس وقت خواجہ خورشید انور کی عمر صرف ۱۸ سال تھی۔ ان کے بڑے بھائی نے ان کو ولایت بھیجنے سے انکار کر دیا۔

خواجہ صاحب کی زندگی کا ایک اور المیہ یہ ہے کہ ان کی بیوی بھی ان کی زندگی میں ان کا ساتھ چھوڑ گئیں۔ ان کی بیوی کا انتقال ۱۹۴۸ء میں ہوا۔ اس وقت ان کی عمر صرف ۲۶ سال تھی۔ ان کے بڑے بھائی نے ان کو ولایت بھیجنے سے انکار کر دیا۔ خواجہ صاحب کے والد کا انتقال ۱۹۴۰ء میں ہوا۔ اس وقت خواجہ خورشید انور کی عمر صرف ۱۸ سال تھی۔ ان کے بڑے بھائی نے ان کو ولایت بھیجنے سے انکار کر دیا۔

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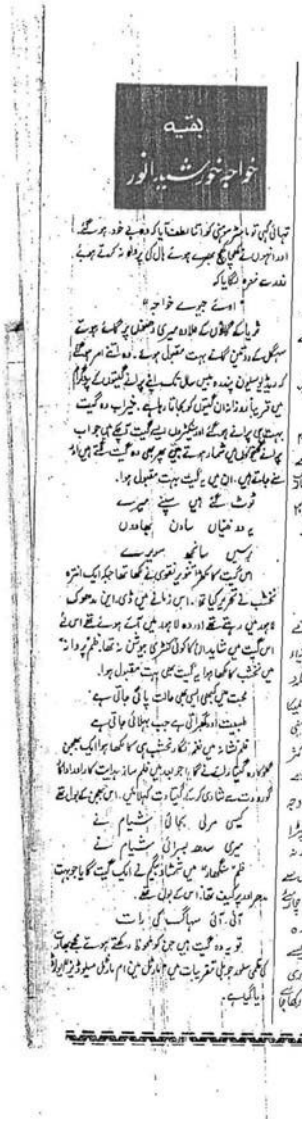

بقیہ

خواجہ خورشید انور

تنہائی کبھی تو تمام عمر سہنی کو اتنا لطف آیا کہ دھنے خود ہو گئے۔ اور انہوں نے تھوڑی سی بچی کھچی سفید ہوتے بالوں کی پروا نہ کرتے ہوئے نغمہ سے خود کہا کہ

"اے جیسے خواجہ"

ٹریا کے گانوں کے علاوہ میری موسیقی پر گھسے پٹے ہوتے سہگل کے روپین گانے بہت مقبول ہوئے۔ وہ اتنے امر ہو گئے کہ ریڈیو سیلون پندرہ بیس سال تک اپنے پرانے گلیتوں کے پروگرام میں تقریباً روزانہ ان گلیتوں کو گواتا رہا ہے۔ خیر یہ گیت بہت پرانے ہو گئے اور ایکٹروں پر گیت تو بعد میں جو اب پرانے گنے جاتے ہیں شمار ہوتے ہیں پھر بھی وہ گیت گنے جاتے ہیں یا نہ جاتے ہیں۔ ان میں یہ گیت بہت مقبول ہوا۔

ٹوٹ گئے ہیں سپنے میرے
یہ دو نیناں ساون بھادوں
برسیں سانجھ سویرے

اس گیت کا مکھڑا منور نقوی نے لکھا تھا جبکہ ایک انترہ مخنب نے تحریر کیا تھا۔ اس زمانے میں ڈی ایل موہک باندرہ میں رہتے تھے اور وہ فلاٹ میں آئے ہوئے تھے اس لئے اس گیت میں شاید ان کا کوئی کنٹری بیوشن نہ تھا۔ ظہور داد" میں مخنب کا لکھا ہوا یہ گیت بھی بہت مقبول ہوا۔

محبت میں کبھی ایسی بھی حالت پائی جاتی ہے
طبیعت اور گھبرائی ہے جب بہلائی جاتی ہے

تھرتھراتے میں نغمہ نگار مخنب ہی کا لکھا ہوا ایک بھجن محمود و ہمیرا رانے گایا جو بعد میں فلم ساز ہدایت کار اداکار گورودت سے شادی کرنے والی گیتا دت کہلائی۔ اس بھجن کے بول تھے

کیسن مرلی بجائی شیام نے
میری سدھ بسرائی شیام نے

فلم "سنگھار" میں شمشاد بیگم نے ایک گیت گایا جو بہت مقبول ہوا۔ یہ گیت تھا اس کے بول تھے۔

آئی آئی سہاگ کی رات

تو یہ وہ گیت ہیں جن کو مکھڑا رکھتے ہوتے مجھے جاتی کی تھی سلسلہ جو بلی تفریحات میں ہاندرا میں ام ماڈل سیلوڈ ڈیسوزا یا گیا ہے۔

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تحریکِ آزادی کے چالیے کارکن — اور

علم و ہنر کے موتی

خواجہ خورشید انور

کی کہانی

۱۳

خواجہ غلام السیدین

خواجہ خورشید انور علی گڑھ کی ایک ہمہ گیر اور متحرک شخصیت کا نام ہے۔ وہ ایک ایسے فن کار تھے جو موسیقار بھی تھے اور ایک فن کار پیدا بھی کرتے تھے۔ ان کا سب سے بڑا کارنامہ لتا منگیشکر کو متعارف کرانا ہے۔ لتا منگیشکر کے کیریر کے ابتدائی دور میں خواجہ صاحب نے ان کی آواز کو جس طرح سنوارا اور نکھارا اس کی مثال ہندوستان کی فلمی تاریخ میں نہیں ملتی۔ خواجہ صاحب کی موسیقی کی ایک خصوصیت یہ بھی تھی کہ وہ ہر فلم کے لئے ایک نئی طرز ایجاد کرتے تھے۔ ان کی ہر فلم کی موسیقی ایک نئی طرز کی حامل ہوتی تھی۔ ان کی ایک اور خصوصیت یہ تھی کہ وہ ہر فلم کے لئے نئے گلوکار اور نئی گلوکارائیں متعارف کراتے تھے۔ ان کی موسیقی میں لتا منگیشکر کے علاوہ محمد رفیع، طلعت محمود، مکیش، آشا بھوسلے، گیتا دت، شمشاد بیگم، سلیم رضا، منا ڈے، مہندر کپور، سدھا ملہوترا، سبیتا چٹرجی، ہیمنت کمار، مناز بیگم، نورجہاں، ثریا، امیر بائی کرناٹکی، زہرہ بائی انبالے والی، شمیم بانو، راج کماری، کملا جھریا، شوبھا جوشی، سلوچنا کدکر، نرمل تلوار، ہیما دیسائی، کمل بارٹکے

تحریک آزادی کے جیالے کارکن اور عظیم موسیقار خواجہ خورشید انور کی کہانی ۔۱۴۔

اُس وقت بمبئی میں کلاسیکل میوزک کے چراغ روشن تھے

اصغر علی کوثر

ڈاکٹر تسلیم رضوانی ۔ پونہ یونیورسٹی

عرق النسا یا لنگڑی کا درد

1983-09-23.jpg

تحریک پاکستان کے جیالے کارکن اور عظیم موسیقار خواجہ خورشید انور کی کہانی ⑮

ریڈیو کے افسر جنہیں یہ معلوم نہیں ہوتا کہ ٹھمری کو دادرا ٹال میں کیسے گایا جاتا ہے

اعجاز علی کوثر

خاندانی روایات کا عام طور پر یہی حال ہے۔ برسہا برس بلکہ پشتہا پشت تک ایک ہی ڈگر پر چلتے رہنے کے بعد اس میں ایسا جمود آ جاتا ہے کہ کسی نئی سوچ کی گنجائش ہی نہیں رہتی۔ اور یہ جمود ہی بالآخر ان روایات کے زوال کا سبب بنتا ہے۔ لیکن کبھی کبھی ایسا بھی ہوتا ہے کہ کسی خاندان میں کوئی ایسا فرد پیدا ہو جاتا ہے جو اپنی غیر معمولی صلاحیتوں کے بل بوتے پر اس جمود کو توڑ دیتا ہے اور اپنے لئے ایک نئی راہ متعین کر لیتا ہے۔ ایسا شخص اپنے خاندان کی روایات کا امین بھی ہوتا ہے اور ان کا باغی بھی۔ وہ ان روایات کو اپنے اندر جذب کر کے ان میں نئی نئی جہتیں پیدا کرتا ہے۔ اور اس طرح ان روایات کو ایک نئی زندگی عطا کرتا ہے۔

خواجہ خورشید انور کا خاندان بھی ایسے ہی کسی انقلاب کا منتظر تھا۔ ان کے والد خواجہ فیروز الدین اپنے وقت کے بہت بڑے موسیقار تھے۔ ان کے گھر میں ہر وقت موسیقی کی محفلیں جمتی تھیں

ABOUT THE AUTHOR

Professor Surjit Singh, a diehard movie fanatic, period. He is a retired Theoretical Physicist. He has been watching Hindi movies since 1952, has been collecting Hindi songs, movies and magazines since 1969, and has been writing about these things since 1996. He has had a website since 1999,

http://hindi-movies-songs.com/joomla/

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